

*The
English
Teacher's
Handbook*

T C Baruah

For almost two centuries English has been playing an important role in our educational system as well as in our national life. In this context a good handbook on the teaching and learning of the language assumes great importance. The present book presents in one compact volume all the important aspects of teaching English in India, and is intended to be a practical handbook for the classroom teaching of English. It acquaints the student with the salient features of the language. In presenting these features the structural approach is followed and the major structures and systems of English, namely, phonological, morphological, syntactic, semantic and graphic, are, analyzed and presented in some detail. The text, which is divided into three parts, is copiously illustrated with examples, sketches, and tables. The book closely follows the B.Ed. syllabus in English recommended by the NCERT which makes it a useful textbook for B.Ed. and other ELT students throughout the country.

981.190

$$\begin{array}{r} 3822 \\ \hline 9.3.87 \end{array}$$

983/7

THE ENGLISH TEACHER'S HANDBOOK

1c

The English Teacher's Handbook

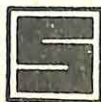
T.C. BARUAH

M.A., B.T., Dip. in TEFL (London)

C'wealth Education Fellow (UK)

Professor

Postgraduate Training College, Assam, Jorhat



STERLING PUBLISHERS PRIVATE LIMITED
NEW DELHI-110016 BANGALORE-560001 JULLUNDUR-144003



STERLING PUBLISHERS PRIVATE LIMITED
L-10, Green Park Extension, New Delhi-110016
695, Model Town, Jalandhar-144003
24, Race Course Road, Madhavanagar, Bangalore-560001

L.C.E.R.T., West Bengal
Date 9-3-87
Loc. No. 3822

372.6
BAR

The English Teacher's Handbook

© 1984, T.C. BARUAH

First Reprint 1985

Printed in India

Published by S.K. Ghai, Managing Director, Sterling Publishers (P) Ltd.,
L-10, Green Park Extension, New Delhi-110016. Printed at Ram Printograph
(India), C-114, Okhla Industrial Area, Phase I, New Delhi-110020

TO THE MEMORY OF MY FATHER

Atul Chandra Baruah

whose frequent quotations from English literature have instilled
into my mind an abiding interest in the language

FOREWORD

This comprehensive and practical handbook for the teachers of English in India is a useful contribution to the literature on English language teaching, and Prof. Baruah deserves commendation for writing it. He is eminently qualified for the task, both by virtue of his scholarship and experience. Besides his academic qualifications which include a diploma in teaching English as a foreign language from the University of London, he has long experience of teaching English at the training colleges as well as in London and Malta in connection with his diploma course.

From my life-long experience with teachers and observation of classroom teaching for over three decades, I have come to realize that what our teachers need most is practical guidance in day-to-day teaching. Teaching is primarily an art—the art of making others learn. I am sure this book will go a long way in equipping our teachers to master the difficult art of teaching English.

Government B.T. College,
Goalpara, Assam

S.M. MAJUMDER
Principal

PREFACE

This book is a modest attempt to present in one volume all the important aspects of teaching English in India. In all the discussions in the book, I have the classroom teacher in view and have tried to offer practical suggestions for solving his day-to-day problems. The book also contains an analytical study of the major structures and systems of the English language. Here, too, the approach is purely practical. My primary concern is to acquaint the teacher with the salient features of the language so that he can develop an insight into how the language works; because without such an insight he is not likely to succeed in his efforts. The discussion throughout has been kept at a level which can be easily followed by an average graduate teacher of our country.

In planning the chapters, I have closely followed the B.Ed. (B.T.) syllabus recommended by the NCERT under the revised B.Ed. curriculum. This, I hope, will make the book a useful textbook for the R.Ed. (B.T.) and other ELT students throughout the country. I also cherish a hope that the elementary studies of structures and systems presented in this book would initiate the student into more scholarly works, and through them--into the fascinating arena of modern linguistics.

At present, there are two major theories on language learning. One is called the Audio-Lingual Habit Theory and the other the Cognitive Code Learning Theory. As their names suggest, the first emphasises the role of habit in language learning while the second emphasises the role of the mind (i.e., conscious knowledge) in acquiring language as a code. The two theories highlight two important aspects of language and should therefore be viewed as complementary to each other. But unfortunately the books on English teaching published in our country in recent years seem to subscribe only to the first theory and aim to teach the language as a 'set of habits'. This is perhaps the first book which seeks to

Stress 2.32; Rhythm 2.33; Intonation 2.34; Intonation Patterns and their Uses 2.35; Intonation of Some Common Phrases 2.36; Weak Forms of Structural Words 2.37
 Points to Ponder 2.38
 Tasks to Try 2.39

3. The Morphological Structure of English

78

The Smallest Meaningful Units 3.01; Prefixes 3.02; Suffixes 3.03; Suppletion 3.04; Zero Allomorph 3.05; Derivational Suffixes 3.06; Difference between Inflectional and Derivational Suffixes 3.07; Summary of Forms 3.08; Paradigms 3.09; Compounds 3.10; Types of Compounds 3.11; Syntactical Compounds 3.12; Juxtapositional Compounds 3.13; Portmanteau Words 3.14; Acronyms 3.15; Conversion 3.16; Clipping 3.17
 Points to Ponder 3.18
 Tasks to Try 3.19

4. The Syntactic Structure of English

96

Form and Meaning 4.01; Structural Meaning 4.02; Structural Devices of English 4.03; Word-Order 4.04; The Basic Sentences 4.05; Structural Words 4.06; Inflections 4.07; Verb Patterns 4.08; Group Structure 4.09; Classification of Nouns 4.10; The Nominal Group 4.11; Modifiers Preceding Noun 4.12; Modifiers Following Noun 4.13; Noun Equivalents 4.14; Classification of Verbs 4.15; Lexical Verbs and Auxiliaries 4.16; Primary and Modal Auxiliaries 4.17; The Verbal Group 4.18; Verbal Groups with Modals 4.19; Order of Auxiliaries 4.20; Non-finite-Verb Clauses 4.21; The Adjectival Group 4.22; Modifiers Preceding Adjective 4.23; Modifiers Following Adjective 4.24; Combination of Adjective Modifiers 4.25; The Adjectivals 4.26; The Adverbial Group 4.27; Adverb Positions 4.28; Adverbial Group-Types 4.29; The Adverbials 4.30; Classification of Adverbials 4.31; Order of Adverbials 4.32; Idioms 4.33; Formulas 4.34; Structure within a Structure 4.35; Information Focusing 4.36; Passive Voice 4.37; 'Dummy' Subject: *It* 4.38; Introductory *There* 4.39; The Prepositional Object 4.40; Avoidance of Repetition 4.41; Inversion 4.42
 Points to Ponder 4.43
 Tasks to Try 4.44

5. The Semantic Structure of English

142

Layers of Meaning 5.01; I.C. Analysis 5.02; Language and Meaning 5.03; Conceptual Meaning 5.04; Cultural Meaning 5.05; Individual Meaning 5.06; Varieties of Language 5.07; The Meaning of a Word 5.08; The Semantic Network 5.09; Hyponymy 5.10; Incompatibility 5.11; Synonymy 5.12; Polysemy 5.13; Antonymy 5.14; Word Collocation 5.15; Associated Vocabulary 5.16
Points to Ponder 5.17
Tasks to Try 5.18

6. The Graphic Structure of English

155

The Graphic Substance 6.01; The Graphic Units 6.02; The Paragraph 6.03; Comparison Structures 6.04; Spelling 6.05; Regularities in English Spelling 6.06; Rules of English Spelling 6.07; Punctuation 6.08; Linking Punctuation 6.09; Separating Punctuation 6.10; Enclosing Punctuation 6.11; Speech and Writing 6.12
Points to Ponder 6.13
Tasks to Try 6.14

PART II: TECHNIQUES OF TEACHING ENGLISH**7. Psychology and Implications of Learning English as a Foreign Language**

169

Learning a Language 7.01; Language as Rule-Governed Behaviour 7.02; Knowing a Language 7.03; Language as Skill 7.04; Interrelationship of Language Skills 7.05; Learning a Second Language 7.06; The Pull of the Mother tongue 7.07; How to Eliminate the Pull of the Mother tongue 7.08
Points to Ponder 7.09
Tasks to Try 7.10

8. Principles of Teaching English as a Foreign Language

179

Situational Approach to Language Teaching 8.01; Situational Teaching of Meaning 8.02; Practice in Situations 8.03; Automatic Response to Situations 8.04; Kinds of Situations 8.05; Linking with

Life 8.06; Essentially Oral Approach to Language 8.07; Practical Advantages of Oral Approach 8.08; Disadvantages of Oral Approach 8.09; Selection and Grading of Language Material 8.10; Principles of Selection 8.11; Principles of Grading 8.12; The Sentence as the Basic Unit of Teaching 8.13; Establishment of Language Material through Practice 8.14; How to Organise Pattern Practice 8.15; Types of Pattern-Practice Drill 8.16; Contextualised Drills 8.17; Language Games 8.18; Practice Through Writing 8.19; Motivation, Interest and Variety 8.20; Timely Checking and Evaluation 8.21; How to Deal with Pupils' Errors 8.22; Substitution Tables 8.23
 Points to Ponder 8.24
 Tasks to Try 8.25

9. Development of Speech Skills

213

Analysis of Aural-Oral Skills 9.01; The Skill of Listening 9.02; The Skill of Speaking 9.03; Ear Training 9.04; Intensive and Extensive Listening 9.05; Speaking 9.06; Oral Teaching in Large Classes 9.07; Grading of Speaking Activities 9.08; Pronunciation Drills 9.09; Teaching Stress, Rhythm and Intonation 9.10; How to Teach Syntactic Structures Orally 9.11; Role of Grammar Lessons in a Language Course 9.12; How to Teach Formal Grammar 9.13; A Model Lesson 9.14; Points to Ponder 9.15;
 Tasks to Try 9.16

10. Development of the Skill of Reading

232

Importance of Reading in a Foreign Language Course 10.01; Analysis of the Skill of Reading 10.02; Silent and Oral Reading 10.03; The Process of Reading 10.04; The Mechanics of Reading 10.05; Methods of Teaching Reading 10.06; Intensive and Extensive Reading 10.07; How to Teach Intensive Reading 10.08; How to Teach the Structural Reader 10.09; How to Teach Ungraded Texts 10.10; How to Teach Vocabulary 10.11; Relative Importance of Structure and Vocabulary 10.12; Kinds of Vocabulary 10.13; Nature of Word Meaning 10.14; Implications of Learning a Word

10.15; Techniques of Teaching Vocabulary 10.16; Expanding Pupils' Vocabulary 10.17; How to Teach Extensive Reading 10.18; Comprehension Exercises 10.19; Training in the Use of Reference Materials 10.20; Teaching English Poetry 10.21; Uses of Poetry Lessons 10.22; Steps in a Poetry Lesson 10.23; Points to Ponder 10.24; Tasks to Try 10.25

11. Development of the Skill of Writing

263

The Purpose of Writing 11.01; The Process of Writing 11.02; Analysis of the Skill of Writing 11.03; When to Begin 11.04; Guided Composition 11.05; Oral Composition 11.06; Selecting a Suitable Topic 11.07; How to Teach Guided Composition 11.08; How to Teach Free Composition 11.09; Letter Writing 11.10; Dictation 11.11; Choosing a Script 11.12; The Mechanics of Writing 11.13; Teaching Spelling 11.14; Devices for Teaching Spelling 11.15; Graded Exercises in Writing 11.16; Points to Ponder 11.17; Tasks to Try 11.18

12. Testing, Evaluation and Guidance

288

Concept of Evaluation 12.01; Tools of Evaluation 12.02; Uses of Tests 12.03; Test of Tests 12.04; Oral and Written Tests 12.05; Objective-Type Tests 12.06; Essay-Type Tests 12.07; Short-Answer-Type Tests 12.08; What to Test 12.09; How to Construct Objective-Based Tests 12.10; Examples of Objective-Based Items 12.11; The Unit Test 12.12; How to Assemble a Unit Test 12.13; A Model Unit Test 12.14; Remedial Teaching 12.15; Remedial Lesson-I 12.16; Remedial Lesson-II 12.17; Follow-up Measures 12.18; Points to Ponder 12.19; Tasks to Try 12.20; Appendix: Form of Item-Writing Slip 12.21

13. Audio-Visual Aids in Teaching English

312

Importance of Audio-Visual Aids 13.01; Uses of Audio-Visual Aids 13.02; The Blackboard 13.03;

The Roll-up Board 13.04; Charts and Tables 13.05;
Flash-Cards 13.06; Cut-Outs 13.07; The Flannel-
board 13.08; Wall Pictures 13.09; The Clip-Chart
13.10; Cue-Sheets 13.11; Advertisements 13.12;
Shopisticated Aids 13.13
Points to Ponder 13.14
Tasks to Try 13.15

14. Organisational Activities

324

Budgeting of Time 14.01; The Unit Plan 14.02;
Steps in Making Scheme of Work 14.03; Practical
Considerations 14.04; Scheme of Examination
14.05; Staff Councils 14.06; English Teachers'
Association 14.07; Co-curricular Activities 14.08;
Play-Acting 14.09; Debating Competition 14.10;
Extempore Speech Competition 14.11; Elocution
Contests 14.12; Recitation 14.13; Class Magazine
14.14; Wall Magazine 14.15; Reading Contests
14.16; The House System 14.17
Points to Ponder 14.18
Tasks to Try 14.19

Recommended Reading

339

Index

341

INTRODUCTORY

1.01 ROLE OF ENGLISH IN PRESENT-DAY INDIA

For almost two centuries now, English has been playing an important role in our educational system as well as in our national life. It is generally held that the British introduced English in our educational system in order to produce cheap clerks for their colonial administration and to produce what Lord Macaulay called "a class of people, Indian in blood and colour, but English in taste, in opinions, in morals and in intellect".

But those who can take a dispassionate view of the issue agree that in reality Macaulay may not have been the villain of the piece he is usually made out to be. It is quite likely that he stoutly supported the Anglicists because he could see the benefits that would accrue from the learning of English. Even ardent patriots like Raja Ram Mohan Roy were in the vanguard of the Anglicist movement for "dissemination of useful knowledge of science and literature through the medium of the English language", and Macaulay may have encouraged this movement with the sincere belief that a knowledge of English would prove beneficial to the Indian people. And indeed, though the British system of education had the intended result of turning out vast armies of pen-pushers, as it is still doing, the learning of English which this system emphasised proved beneficial in more than one way.

In the first place, it helped the growth of nationalism which ultimately freed the country from the British yoke. Our national leaders drew their inspiration from the writings of the great thinkers like Ruskin, Carlyle, Abraham Lincoln and others who wrote in English. It is also interesting to note that the founder of the Indian National Congress, Allan Octavian Hume, was an Englishman.

English also served as a great unifying force in our struggle for independence. It is through this language that the leaders from the four corners of our vast country could communicate and chalk out their common plans of action. Even now, English is playing this important role as the national link language for the purpose of inter-State correspondence and as the language of trade and commerce between different parts of the country.

Study of English has enriched the Indian languages and literature. All the Indian languages have freely borrowed words from English and have coined words and phrases on English models to enrich their vocabulary. The influence of world literature on the vernacular literature of India is also directly attributable to the popularity of English literature in India. Almost all the eminent writers of India were proficient in English [the great saint-poet Tulsidas (1532-1623) was a notable exception], and they became aware of the great literary movements in England and elsewhere through their study of English literature, which deeply influenced their writings.

English has also greatly contributed to the growth of knowledge in India, particularly in the field of science and technology. It has brought home to us the different developments in the international scene and helped us in properly understanding the world situations.

With the attainment of independence the role of English in our education as well as in our national life came to be seriously questioned. It became apparent that English could not continue to occupy the privileged position it had been occupying under the British. There was a lot of controversy over the status of English in the changed context and the dust raised by that controversy has not settled down yet. It is unfortunate that many of our leaders equated English with an instrument of colonial exploitation and saw it as a shameful badge of our slavery. Worked up by this conviction, and in some cases guided by the political motive of gaining cheap popularity with the masses, they raised a great hue and cry to banish English lock, stock, and barrel from the Indian soil. However, wise counsel prevailed and the continued use of English for the following purposes seems to have been recognised by all;

- (a) As a national link language
- (b) As an international link language
- (c) As library language

1.02 ENGLISH AS A NATIONAL LINK LANGUAGE

The Constitution of India, adopted in 1950, had envisaged Hindi as the only official language of the Union of India and English was to continue for 15 years from the date of adoption of the Constitution. This was vehemently opposed by the southern States. As a result, Parliament enacted in 1963 the Official Languages Act, 1963, providing for continued use of English for an indefinite period. Prime Minister Nehru also assured the southern States that English would continue to be the Associate Official Language until such time as the non-Hindi States agree to accept Hindi as the only official language of the country.

Besides being the Associate Official Language for inter-State communication and communication between the States and the Centre, English is the only language which is understood by the educated people all over the country. Without English both official and private communication between many parts of the country will be completely cut off. In this connection, the clear and emphatic opinion of Jawaharlal Nehru is worth quoting: "If you push out English, does Hindi fully take its place? I hope it will. I am sure it will. But I wish to avoid the danger of one unifying factor being pushed out without another unifying factor fully taking its place. In that event there will be a gap, a hiatus. The creation of any such gap or hiatus must be avoided at all costs. It is very vital to do so in the interest of the unity of the country. It is this that leads me to the conclusion that English is likely to have an important place in the foreseeable future."

The Indian Education Commission (1964-66) has also recommended the continuance of English in the interest of national integration and for higher academic work. It is therefore apparent that English must continue as a national link language for quite some time to come.

The following comments of Mrs Jane Croom-Johnson, wife of a former representative of the British Council in India, and the remarks of Prime Minister Desai quoted by her, neatly sum up the situation :

"Perhaps the French might have ruled India and the unifying

language of India might have been French, but in the event it was English which became the means of communication not only of India with the outside world, but of Indians from different parts of India. A friend of ours from Kerala met, courted and married his Bengali wife in English, as neither spoke the other's language, and many an Indian speaks our language better than we do. We were once at a British production of a Shakespeare play when we heard two young Indians commenting with disgust that a whole speech had been omitted. We hadn't even noticed! On January 7 this year, Mr. Morarji Desai said in Delhi to Mr. Callaghan, [The British Prime Minister]: 'We will not deny to ourselves the practical as well as cultural benefits of familiarity with English, this most eloquent and popular of languages'." (*The Illustrated Weekly of India*, May 2, 1978)

1.03 ENGLISH AS AN INTERNATIONAL LINK LANGUAGE

English is the most widely spoken language in the world. It is the mother-tongue of more than 320 million people and another 200 million use it as their second language. Until recently it was believed that Chinese, which was supposed to be the mother-tongue of over 700 million people, had the largest number of speakers in the world. But it has now come to light that 'Chinese' consists of a number of mutually unintelligible dialects and Mandarin Chinese, the official language and the most widely spoken variety, can claim no more than about 400 million speakers. English therefore occupies the unique position of being the language used by the largest number of people in the world. But the more significant aspect of English is its *distribution*. While Chinese is confined only to the Chinese sub-continent, English is spread throughout the globe. Apart from being the native or first language in countries as widely apart as the United Kingdom, the United States of America, Australia, Canada, New Zealand and South Africa, English is an important second language almost everywhere in the world. Even in India it is not only a popular second language but also the mother-tongue of a small Indian community, the Anglo-Indians. According to the 1971 census nearly two hundred thousand Indians use English as their mother-tongue. Besides, quite a few Indian States and Union

Territories, viz., Nagaland, Meghalaya, Arunachal Pradesh, Mizoram and Sikkim, have adopted English as the official language. Mr. M.C. Chagla, when he was Chief Justice of the Bombay High Court, once ruled that English was an Indian language, and the Supreme Court upheld this judgment. The Sahitya Academy of India recognises English as one of the Indian languages; and Jawaharlal Nehru even wanted to include it in the Eighth Schedule of the Constitution, thus giving it statutory recognition as an Indian language.

The same situation obtains in many countries in Asia and Africa where English is not spoken as a native language. Even in countries like Russia and China the demand for learning English as an important foreign language is increasing. In Italy, the birth-place of most of the languages of continental Europe, there is now a strong movement to make English an associate official language of the country.

Because of this great popularity and worldwide distribution, English has the pre-eminent claim to be the medium of international communication. In fact, English has ceased to be the language of its native speakers only—it has already attained the stature of a world language. If a person knows English, he is sure to be understood anywhere in the world. With the tremendous advance in modern transport and communication systems, the world is growing smaller and smaller. Today we are in closer contact with the different parts of the world than our forefathers could ever dream of. To express our views in the comity of nations and to develop trade, commerce and diplomatic relations with other countries we need to have a common medium of communication. A common language is also a great cementing force, for it is through a mutually intelligible language that nations can better understand each other.

English is therefore going to play an important role in world affairs and it will be to our own advantage if we continue to learn English as an important foreign language.

1.04 ENGLISH AS LIBRARY LANGUAGE

Perhaps the most important role that English has to play in India today is as LIBRARY LANGUAGE. This term, used by the Indian

Education Commission (1964-66), popularly known as the Kothari Commission, seems to be an extremely happy choice.

It is agreed on all hands that the mother-tongue is the best medium of instruction and the Commission has recommended the use of mother-tongue as the medium of instruction up to the highest level of education. But the Commission has also said that no student should be awarded a university degree unless he has acquired some proficiency in English. This is as it should be, for English can be rightly regarded as the key to the store-house of knowledge. Books on all branches of knowledge are available in English. Besides, more than 60 per cent of the world's technical journals, newspapers, periodicals, etc. are published in English. It might be possible to translate some of the books into the regional languages of the country, but not even the richest country with the most sophisticated translating machine can ever hope to cope with the ever-growing stream of knowledge that is being spread through these publications. Therefore, to keep themselves abreast of the latest developments in the field of science and technology our students will have to acquire a reasonable amount of proficiency in English.

The importance of English as library language can be best described in the words of the Radhakrishnan Commission:

"English however must continue to be studied. It is a language which is rich in literature—humanistic, scientific and technical. If under sentimental urges we should give up English, we would cut ourselves from the living stream of ever-growing knowledge. Unable to have access to this knowledge our standards of scholarship would fast deteriorate and our participation in the world movements of thought would become negligible. Its effects would be disastrous for our political life, for living nations must move with the times and must respond quickly to the challenges of their surroundings. English is the only means of preventing our isolation from the world and we will act unwisely if we allow ourselves to be enveloped in the folds of a dark curtain of ignorance. Our students who are undergoing training at schools which will admit them either to university or vocation must acquire sufficient mastery of English to give them access to the treasures of knowledge, and in the universities no student should be allowed to

take a degree who does not acquire the ability to read with facility and understanding works of English authors."

1.05 POSITION OF ENGLISH IN SCHOOL CURRICULUM

While recognising the importance of learning English, we have to admit that it cannot occupy the same place in the school curriculum as it did in the past. Nor can we afford to continue its teaching with the same objectives, or lack of objectives, under the changed conditions. For almost 200 years English dominated the school curriculum. It was the medium of instruction not only at the university level but also at the school level until the early thirties of this century. Even when it ceased to be the medium of instruction, maximum number of periods were devoted to it and the students' main preoccupation was the impossible task of acquiring a mastery of the kind of English written by the great English writers of the past. Needless to say, this was a highly frustrating situation and except in the case of a very few brilliant students the standard of achievement in English was extremely poor. This led to still worse consequences. The disproportionate emphasis on acquiring the 'silken terms and taffeta phrases' of English resulted in the neglect of other subjects which brought down the overall standard of education in the country.

It is now realised that this state of affairs cannot continue and that the teaching of English should be made more practical and language-oriented in order to achieve the limited objectives of learning this important foreign language. The Official Language Commission appointed by the Government of India clearly indicates the position of English in our educational system :

"Since we need knowledge of English for different purposes, the content and character of that language as well as the method of imparting it have to undergo a change. English has to be taught hereafter, principally as 'language of comprehension' rather than as literary language so as to develop in the students learning it a faculty for comprehending writings in the English language, more especially those relating to the subject-matter of their specialised fields of studies. No doubt, to a limited extent, a capacity for expression would also accrue and may usefully be cultivated along with the faculty for comprehension; however, the change in the

character and knowledge of English appropriate to our requirements hereafter, as distinguished from the past, is clear enough. The requirement of knowledge for comprehending English is mainly a matter of understanding the basic grammar and structure of language and thereafter, principally, a question of widening the vocabulary in the desired direction. A perception of the literary beauties of Shelley's lyrics and of Shakespeare's poetic imagery is not strictly related to the requirements of the case. There will be full-fledged faculties available in our universities for the specialised study of the English language and literature in the same way in which there would be such faculties for other important languages and literature. The special requirement must not, however, determine the general position in the educational system."

The three-language formula, first suggested by the National Integration Commission (1962) and later recommended by the Indian Education Commission (1964-66), envisages compulsory study of English either as a second language (L_2) or as a third language (L_3) for a duration of six years or three years respectively in non-Hindi-speaking areas, and as a second language of six years' duration in Hindi-speaking areas. The Regional Language or the first language (L_1) is to be taught from Class I to Class X and the second and the third languages are to be introduced in Class V and Class VIII respectively. In Hindi-speaking areas the third language should be a modern Indian language other than Hindi. The mother-tongue or the regional language should be the medium of instruction at all levels of education.

All the States have accepted the three-language formula with necessary modifications to meet local requirements. However, there is a feeling that the Hindi-speaking States are not seriously implementing the recommendation relating to the third language in their regions, and, as a result, the *three-language* formula seems applicable to the non-Hindi regions only. At the same time it is also realised that our students will have to learn all the three languages for different purposes to be served by each of them. The expected level of achievement in these languages will, however, depend on whether the language is learnt as L_1 , L_2 or L_3 .

Following the recommendations of the Commission and the subsequent National Policy on Education (1968) the States are also switching over to the regional languages as media of instruction

at all levels. Making an official statement of policy (1967), the then Union Minister for Education had said: "The Government of India has accepted in principle that Indian languages should now be adopted as media of education at all stages and in all subjects including agriculture, engineering, law, medicine and technology." This is an admirable policy so far as it goes, but many academics and leaders in public life feel that any sudden banishment of English from higher education, without sufficient and careful preparation, would not only bring down the standards of university education but would also cripple the intellectual life of the country as a whole. They therefore suggest that the universities, under the guidance of the University Grants Commission, should adopt a phased-programme of switch-over suited to each university so that the standards do not suffer on account of non-availability of books in the regional language.

Though most of the universities have switched over or are switching over to regional languages, they have (except the universities in UP, MP, and Bihar) retained English as a compulsory subject of study up to the graduate level. This is a wise decision and will be immensely beneficial to the students going in for higher education. Further, in view of the proposal to de-link university degrees from non-specialised jobs, this decision would not affect the vast majority of students who would sooner take up a job than go in for higher studies.

1.06 OBJECTIVES OF TEACHING ENGLISH AT DIFFERENT SCHOOL LEVELS

As has been recommended by the Official Language Commission, English is to be taught in our schools primarily as a 'language of comprehension'. Since it will now be taught for a limited period of six or even three years and since most of the students will ultimately be required to gather knowledge from books and journals written in English, setting up of a single objective, namely, 'development of reading comprehension', seems to be the only sensible course. But it is also obvious that reading comprehension as a language skill cannot be developed in isolation. The psychology of language learning also tells us that the four basic language skills, namely, listening, speaking, reading and writing, reinforce each other, and even for the development of a single skill, some

As regards life-situations, the aim at the school stage is to enable the students to use English in ordinary everyday situations, such as: carrying on ordinary conversation, listening to radio news and talks in English, reading non-technical prose, enjoying simple poetry, writing personal letters, applications, reports, etc.

Quite a lot of research has been done on the minimum amount of language material required for a practical command of English in everyday life-situations. *The Oxford English Dictionary*¹ lists more than half a million words, and that number has greatly swelled since the publication of the dictionary and is increasing every day. It is obvious that no one can use all these words; nor is it necessary to acquire a large vocabulary for an effective command of the ordinary language. Similarly, as H.W. Fowler has aptly remarked, the power of choosing between the different ways of saying the same thing is a great gift of civilisation. But so far as the teaching of English at the secondary stage is concerned, pragmatic considerations demand that the students should be taught only one way: the best, and at the same time, the most useful way of saying it. The linguists are of the opinion that for this purpose the secondary school students need to master about 275 syntactic structures (See Chapter IV.) and about 3000 words.

With such a control of language material as the basic principle, a number of syllabuses have been developed, which envisage gradual introduction of structures and vocabulary at different stages of the course. The syllabuses developed by the London University Institute of Education, Central Institute of English and Foreign Languages, Hyderabad, Directorate of Extension Programmes for Secondary Education, New Delhi, and various English language teaching Institutes in the country have already been adopted by most of the states. (The Assam syllabus, prescribed by the Board of Secondary Education, Assam, includes about 210 syntactic structures and about 2700 words for the school course.)

Valuable guidance for selection of words has also been provided by such works as: *The Teachers' Word Book of 30,000 Words* by Thorndike, *The Interim Report on Vocabulary Selection*

¹The largest dictionary so far published in any language. Running into 13 volumes (including the Supplement), the work on the dictionary was started in 1857 and the printing completed between 1928 and 1933.

for Teachers of English as a Foreign Language by Faucett, Palmer and West, *A General Service List of English Words* by West, etc. (For further discussion, see 8.10 ff.)

1.07 NATURE OF THE CURRENT SCHOOL COURSE IN ENGLISH

Until recently the teaching of English in our schools was in an extremely chaotic state. The most unfortunate aspect was the lack of any clear-cut and attainable aim of teaching. This aimlessness was primarily responsible for the deplorable standard of achievement in English. The other evils that arose out of and aggravated the situation were (a) sub-standard textbooks (b) unsatisfactory evaluation system, and (c) dearth of competent teachers.

But lately, things seem to have looked up a bit. It has been realised that unless these evils are removed, it will not be possible to raise the standard of achievement in English. Now all the States, mainly at the initiative of the CIEFL, Hyderabad, and NCERT, New Delhi, have adopted in their schools modern structural syllabuses with clearly defined objectives of teaching English at different stages of a six-year course of study. Specially written Structural Readers conforming to these syllabuses have also been introduced. The salient feature of these Readers is the step-by-step introduction of a limited number of useful syntactic structures with the help of a strictly controlled vocabulary. Such a controlled syllabus should help the pupils to learn the fundamentals of the language. But it has one great drawback: such Readers would not expose the pupils to the free and natural use of language. To remove this defect it has been decided to have Structural Readers for the earlier part of the course (in most cases for the first four years, i.e., from Class V to VIII) and ungraded anthologies of prose and poetry for the later part (in Classes IX and X). The idea is to enable the pupils to build up in the first four years the basic foundation of the language through step-by-step learning and then make them grapple with ungraded texts in the next two years. For the same reason, Supplementary Readers (Rapid Readers) are also recommended for all stages for extensive reading (See 10.18.) by the pupils on their own.

amount of emphasis on the other skills will be found beneficial. (For further discussion, see 7.05.) Moreover, even for the limited use of English as library language, our students will have to acquire some mastery of the other language skills besides reading comprehension. For example, they may be required to listen to talks and radio broadcasts in English, have discussions with experts from different parts of the world, make notes for future reference and exchange views in writing with other people in different parts of the world.

Although the artistic use of language is the highest and ultimate stage in language learning, we cannot hope to take our pupils to that stage in a second or third language course of such a short duration. A practical command of the non-literary and non-technical English is what we may reasonably expect our pupils to acquire at the school stage. As has already been pointed out, the study of the literary aspect of English is best left to the higher stages of education where provision should be made for specialised study of English as an elective subject. Further, literature cannot be properly appreciated without an adequate command of the everyday language to serve as a foil or contrast. To quote L.A. Hill: "A student cannot appreciate the distinctive qualities of the poetical style of a foreign language unless he has a thorough grounding in the everyday language." (*Selected Articles on the Teaching of English as a Foreign Language*)

There has been some controversy about the inclusion of translation as a language skill at the school stage. The consensus seems to be that translation as a special skill demands specific ability and training. Even a person with complete mastery of the two languages may not be proficient in translating from one to the other. It is therefore felt that translation, particularly from the mother tongue to English, should be included only in the specialised courses in English at the higher stages. This, however, does not mean that translation as a teaching device has no place in the school course. Translation would come in handy in many classroom situations, such as, in giving the meaning of words which have exact translation equivalents in both the languages, in making a quick test of pupils' comprehension, and so on.

Similarly, the ability to appreciate simple English poetry in English will also help in developing in the pupils a favourable

attitude towards the language. Besides, reading aloud and memorizing of such poetry will improve pupils' pronunciation and enable them to recall an idiomatic phrase or a sentence when needed.

Further, mastery of the four basic language skills mentioned above involves a knowledge of the essential elements of the language. Therefore, to develop these skills in English our pupils will have to know the fundamentals of English grammar.

The objectives of teaching English at the school stage may therefore be summed up as developing in the pupils the following skills and knowledge :

- (i) To understand English with ease when spoken at normal conversational speed
- (ii) To speak English correctly and fluently
- (iii) To read English with comprehension and at reasonable speed so as to use it as library language for gathering information and for enjoying reading
- (iv) To write neatly and correctly at reasonable speed
- (v) To enjoy simple poems in English
- (vi) To acquire knowledge of the elements of English for practical command of the language
- (vii) To translate common English words, phrases and sentences into their functional equivalents in mother tongue and vice versa
- (viii) To develop interest in English

The above list gives the skills in the broadest terms. But to be of any practical use to the classroom teacher, they have to be broken down into their various components. This will be done in the chapters on individual skills.

The other important aspects which have a bearing on defining the objectives of a language course are : (i) the situations in life where the students will have to use their language skills, and (ii) the course-content, i.e., lexical items, sentence patterns, etc. that the students will learn at different stages of the course. In other words, we must define the framework of life-situations and language content within which the language skills are to operate. Such a framework would tell us where exactly we expect our students to use English and what amount of language material should be supplied to them for the purpose.

But the situation is yet far from satisfactory, and the evils mentioned above are still dominating the scene to a very large extent. The extent of their dominance in the school course and the resulting deterioration of standards would be apparent from the following discussion :

(i) *Lack of Clear-cut Objectives* : The various institutions and agencies connected with school education have been trying to acquaint the classroom teacher with the objectives of teaching English under the changed circumstances. They have been distributing literature and have been organising training courses for this purpose. But so far these efforts do not seem to have much influence in improving the quality of classroom teaching. Habits die hard. And for most teachers objective-based or goal-oriented teaching is just an unattainable ideal. Others are either sceptical about it or are incapable of understanding its importance.

(ii) *Sub-standard Textbooks* : With the introduction of the structural syllabuses, it became necessary to have graded textbooks. This sudden demand for new textbooks gave rise to a huge racket in textbook production as books came to be selected on considerations other than strictly educational. A group of instant-textbook-writers sprang up overnight and flooded the market with books which were not only unrelated to the objectives and the modern methods of teaching English but were also full of ungrammatical and unidiomatic constructions. As a result, the textbooks have become a hindrance rather than a help in the hands of the average teacher. Most of the books also contain inordinately long passages and a high density of new words and structures. This has made it impossible for the teacher to organise sufficient practice for the pupils in the use of the various teaching-points of the syllabus, because he is all along haunted by the problem of 'completing the course', which simply means reading the textbook from cover to cover.

The following observation of S.V. Shastri of Shivaji University in respect of the textbooks in Maharashtra seems to apply in most cases : "...a number of stories and narrative passages run into two, three or even four parts. A so-called reading passage, therefore, varies in length from say a page to six or eight pages in the first three books and from two to twenty pages in the subsequent ones. Such passages present serious problems when we

consider the question of dividing/organizing the lesson into time-table units... The situation is further aggravated when these passages present a number of new linguistic items, as very often they do. When they are narrative passages or stories they cannot be divided without damage both to themselves and to teaching", (CIEFL Newsletter, September, 1975).

(iii) *Unsatisfactory Evaluation System*: Classroom teaching, as well as the pupils' reading habits, is ultimately controlled by the examination system. This is true not only in the case of English but also in other subjects. But the standards of achievement in English seem to be particularly affected by it. In the case of other subjects, even if an examination is held only once in a year, pupils can at least learn something by studying hard for a few weeks just before the examination. But in the case of language such intensive study does not help much. Language needs constant practice over an extended period and this can be ensured only if examinations are held at frequent intervals. The present system of relying solely on an all-important annual examination therefore does not serve the purpose. Further, we stress the importance of oral practice at the lower stages. But there is no provision for oral tests. This, naturally, gives the teacher and the pupils a convenient excuse to ignore this vital aspect of language learning.

Lately, there have been some attempts to reform the examination questions. But so far, these attempts do not seem to have gone beyond popularising the objective-type questions and the Question Bank. Unfortunately, if not properly handled, both objective-type questions and the Question Bank can do great harm. Language is an integrated skill and it is very difficult to evaluate such a skill. Objective-type tests can evaluate only a minor part of this skill, and therefore indiscriminate use of these tests in most question papers has greatly reduced the validity of the examinations. Similarly, the popularity of Question Banks with a limited number of questions has been encouraging the pupils to memorise the answers to a few stereotyped questions.

So far as the examination questions in English are concerned, it is desirable to have well-planned oral tests (at least for the Internal examinations) together with a generous measure of Short-answer and Essay-type tests, for these alone can help test the integrated language skill. (Also see Chapter XII.)

(iv) *Dearth of Competent Teachers* : Non-availability of competent teachers of English appears to be the most crucial single factor leading to the gradual deterioration of standards. The best syllabus in the world would not be worth the paper it is written on unless there are teachers to teach it. Similarly, the most effective methods of teaching would dwindle down to mere mechanical rituals if the teacher himself does not know the subject matter.

For teaching the items of the structural syllabus the teacher must have a thorough knowledge of the grammatical points embodied in each structure, besides an adequate command of the spoken language. He should also be resourceful enough to engage the pupils in meaningful learning activities.

But unfortunately the majority of our teachers appear ill-equipped in all these respects. It is not their fault, however. They themselves had little help from their teachers in learning the language. The teacher's role in their days consisted in giving word-for-word translation of the reading passages and elaborate explanation of obscure grammatical points, followed by mechanical exercises in various kinds of transformation and translation.

It is therefore natural that our teachers, in *their* turn, should also go through the same set of motions in the classroom. To make matters worse, somebody floated the erroneous notion that there is no place for grammar in the "modern" methods of teaching English. As a result, most teachers nowadays do not care to acquaint themselves with the grammatical points of the syllabus. All they do now is give the word meaning and organise a few mechanical drills in the name of modern methods.

1.08 POINTS TO PONDER

1. What are the merits and demerits of making the regional languages media of higher education ?
2. In view of the poor standard of English in our schools, some people think that it is desirable to make English an optional subject in our school curriculum. Do you agree with this ? Give reasons.
3. What are the salient features of the school course in English in your State ?
4. How far is the teacher training course in your State relevant to the practical needs of the classroom teacher of

English? What improvements would you suggest in the course?

5. How can a teacher improve his professional competence as a teacher of English?

1.09 TASKS TO TRY

1. Compare the English syllabus of your State with similar syllabuses and try to find out their strengths and weaknesses.
2. Examine the textbooks in English prescribed for different classes in your school and prepare a critical note on: (i) the length of the lessons, (ii) proportions of different kinds of lessons (i.e., narrative, dialogue, poetry, etc.), (iii) density of new words and structures in each lesson, (iv) adequacy and effectiveness of the exercises given with the lessons, and (v) quality of printing, illustrations, get-up, price, etc.
3. Observe lessons in English given by your colleagues and suggest improvements.
4. Examine the Supplementary Readers (Rapid Readers) prescribed for different classes in your school and prepare a critical note on their suitability.
5. Make a list of the books suitable for improving the teacher's own command of English.

Part I
Structures of English

THE PHONOLOGICAL STRUCTURE OF ENGLISH

2.01 WHAT IS LANGUAGE ?

Since the dawn of history man has been trying to unravel the mystery which seems to surround this 'divine gift of articulate speech'. He has been trying to peer into its origins buried deep in the debris of his prehistory, and has been trying to understand its nature. As regards the origins, many scholars have admitted that "it is not possible to reconstruct the vestiges of original language and may never go beyond the realm of speculation." (Gaeng, P., *Introduction to the Principles of Language*) Similarly, there have been various, often conflicting, views about the nature of language. The position can be best described in the words of an eminent British linguist, S. Pit Corder: "We just have to admit that language is such a complex phenomenon that no one view point can see it as a whole. The question we really need to ask is not which view is 'right', but which view is useful, which view is relevant to language teaching. Can we say that any one of the approaches to language as knowledge, as behaviour, as skill, as habit, as an event or as an object can be safely discarded by the language teacher?" He further adds: "The first way we can approach language is as a phenomenon of the individual person. It is concerned with describing and explaining language as a matter of human behaviour. People speak and write, they also evidently read and understand what they hear. They are not born doing so; they have to acquire these skills. Not everybody seems to develop them to the same degree. People may suffer accidents or disorder which impair their performance. Language is thus seen as a part of human psychology, a particular sort of

372.6
BAR

S.C.E.R.T., West Bengal

Date 9-3-87

Acc No 3822



behaviour, the behaviour which has as its principal function that of communication." (*Introducing Applied Linguistics*)

Emphasising this principal function of language, Bloch and Trager call it a "system of arbitrary vocal symbols by means of which a social group co-operates"; while Whitehall defines it as "the patterned, rhythmical and segmented code of vocal signals". (*Structural Essentials of English*) Likewise, Aitchison calls it a "patterned system of arbitrary sound symbols." (*General Linguistics*)

From some of these observations the practical language teacher should gain some insight into the psychology of language learning and note the following principal features of language to arrive at his own 'working definition' of language:

- (i) Language is speech (vocal)
- (ii) Language is a system
- (iii) Language is structured (segmented)
- (iv) Language is patterned
- (v) Language is a code
- (vi) Language is arbitrary
- (vii) Language is a social as well as an individual phenomenon
- (viii) Language is behaviour
- (ix) Language must be learnt (i.e., one is not born speaking a particular language)

2.02 LANGUAGE AS A SYSTEM

From the above it will be seen that language is basically a system of *vocal sounds*, the principal function of which is communication or signalling of meaning. Language does this signalling with the help of a number of inter-dependent systems, and that is why it is sometimes called a system of systems.

The various systems that operate at different levels of this complex system are:

- (i) A system of organising sounds
- (ii) A system of making words
- (iii) A system of arranging words
- (iv) A system of organising meaning

- (v) A system of visual symbols for writing (for written language)

A system implies restriction of choice and inter-dependence of the members making up the system. In any system there are a limited number of items which operate according to some established patterns with reference to one another. For example, our Solar System is a system or rather a system of systems where a limited number of planets and satellites operate according to some fixed patterns of movement with reference to one another. If by chance a new planet entered this system or the patterns of movement became erratic, the system would break down. Similarly, since language is a system of systems, there are a limited number of items in each system which function according to some established patterns. For example, in the system of sounds of English there are a definite number of sounds and these can be combined only in a limited number of ways. All or every combination of sounds is not permissible. The same is the case with the other systems. In each system a limited number of items are used over and over again in accordance with a few permissible patterns of combination.

Since the items in a language (e.g., a syllable, a word, a phrase, etc.) are composed of smaller items arranged in a limited number of ways, language is said to be structured at different levels. Therefore, corresponding to the five levels discussed above, a language has the following structures:

- (1) Phonological Structure
- (2) Morphological Structure
- (3) Syntactic Structure
- (4) Semantic Structure
- (5) Graphic Structure

Except the graphic structure, which is primarily concerned with the visual representation of the spoken language, the other four constitute a hierarchy of organisation—the semantic being the deepest and the phonological being the most superficial layer of organisation. Similarly, within the structures themselves the items are organised in a hierarchical order where a structure is made up

of other structures that are immediately below it in rank. (See diagram in 4.35.)

We now proceed to examine briefly each of the above structures of the English language, beginning with the phonological structure in this chapter. The others will be taken up in the following chapters.

2.03 WHICH PRONUNCIATION TO TEACH

Before discussing the sounds of English and their patterning, it is necessary to say a few words about the varieties of English pronunciation and the problem of selecting a suitable model for Indian students.

Theoretically speaking, there are as many varieties of pronunciation as there are speakers of the language. Each individual has his own voice quality and ways of uttering the sounds. We can tell one person from another simply by listening to his voice. On the other hand, one can also recognise, say, English speech whether it is spoken by an Englishman, an Indian, an American or a Chinese, simply by listening for the sounds. It is therefore obvious that in spite of individual differences there are some distinctive phonetic features which make one language different from another.

As has already been pointed out, English is spoken all over the world by a large number of people. It is clearly not possible, nor is it necessary, to study the pronunciation of each of these speakers. But there are broad groups of people in different parts of the world who use English as their mother-tongue and who speak it in a manner peculiar to that group or region. Thus there are different varieties of English pronunciation corresponding to the different regions of the English-speaking world, such as, British English, American English, Australian English, and so on. Even in London itself there are varieties of English ranging from the East End cockney to the highly polished speech of the Oxford or Cambridge educated people. These regional varieties of a language are called its *dialects*. (Also see 5.07.)

Since pronunciation, particularly English pronunciation, has great social significance, so effectively portrayed by Shaw in his *Pygmalion*, and since there are so many acceptable varieties to choose from, educationists are hard put to it, to suggest a model

suitable for the foreign learners of English. All are agreed that the hallmark of good pronunciation is intelligibility. On this criterion the variety of English spoken in southern England, particularly around the two great universities of Oxford and Cambridge, and used by the official announcers of the BBC, is found to be eminently suitable. This variety, regarded as the Standard Dialect of English and popularly known as RP (Received Pronunciation—here *received* means ‘accepted’), is not only understood easily by the native speakers of English all over the world but is also more intelligible to the non-native speakers than any other dialect. Another important consideration in favour of RP is that the pioneering work of great phoneticians like Daniel Jones and A.C. Gimson has made it the best-described variety of English speech. One can therefore easily verify the acceptable pronunciation of a word by simply looking it up in a pronouncing dictionary (e.g., *English Pronouncing Dictionary* by Daniel Jones) and can learn to produce the sounds by following the descriptions given by these phoneticians. Further, since RP is not identified with any particular region, it is free from the stigma that might get attached to a regional variety (e.g., cockney).

But very few native speakers use RP. Beautiful as it is, RP is perhaps the most difficult variety to acquire. The natural tendency in language is towards an economy of effort and therefore even the native speakers, not to speak of foreign speakers, do not normally use RP in their everyday speech.

To accept RP as a teaching model for Indian pupils therefore seems to be an impractical proposition. In his discussion on this aspect of teaching English, V.K. Gokak observes: “If all the schools in the country are to be staffed by teachers who have been initiated into the Received Standard, our Fourth Five-Year Plan will have to be devoted exclusively to the achievement of this objective. . . . And it is quite possible that, by the time it is achieved, the Received Standard itself will have undergone a sea-change either intrinsically or atlantically. Another Five-Year Plan will then have to be devoted to rehabilitating the Altered Received Standard in India.” (*English in India, Its Present and Future*)

The question has often been raised whether there is a *general* Indian pronunciation of English and whether this can be accepted

as a teaching model in India. Some people are of the opinion that there is no such thing as general Indian English: all that we have are regional varieties, such as, Assamese English, Bengali English, Bihari English, Punjabi English, South Indian English, and so on. On the other hand there are others who believe that in spite of this diversity there are certain distinctive and common features, as is evident from the fact that a non-Indian listener can usually group all these varieties under one broad heading of Indian English. The Central Institute of English and Foreign Languages, Hyderabad, is currently engaged in investigating this variety of English speech. The Institute has found that, apart from the Indian speakers with marked regional accents, there is "a considerable body of speakers from all parts of India whose speech, on the analogy of RP, did not betray their regional origin, or did so only slightly." The Institute calls this variety General Indian English (GIE) and advocates its acceptance, with certain 'reforms', as standard. (*CIEFL Monograph No. 7*)

But in spite of this recommendation and the imperative need for evolving an acceptable variety of Indian pronunciation as a teaching model, we are yet far from arriving at such a model due mainly to the following reasons:

(a) The so-called General Indian English has not been fully described as yet. The classroom teacher needs definite guidance. He must know what pronunciation is 'acceptable' and what is 'not acceptable'. In the absence of reference books for such guidance he has to fall back upon standard pronouncing dictionaries and other works which describe only RP.

(b) For many Indian students the learning of the sounds of GIE would be as difficult as those of RP. Indeed, barring a few sounds, the GIE broadly conforms to RP, and the suggested reforms are aimed at bringing them still closer.

(c) Since the GIE is generally free from regional influences, it is likely that the GIE evolved as a result of educated Indians' endeavour to acquire a standard English pronunciation; and if it is true and if GIE is acceptable, there is no reason why the same process should not be allowed to continue.

(d) One of the important purposes of learning English is to

use it as a medium of international communication. And for this purpose, international intelligibility of GIE is yet to be ascertained.

In view of the above, and in the absence of a more practicable teaching model, we have no other alternative than to fall back upon RP for guidance. But it should be remembered that it is neither possible nor necessary to speak like the native speaker of English. Indeed, since English is often regarded as an Indian language, it is natural that we should have our own distinctive way of speaking it. And there is nothing to be ashamed of. A pronunciation, so long as it fulfils the criterion of intelligibility, is neither superior nor inferior; it is the people speaking it who make it so. The essential thing therefore is to maintain the crucial sound contrasts through which a language works. To achieve this it may not be necessary to learn some of the finer contrasts used in RP. The sounds which do not play a crucial role in differentiating meaning can be legitimately ignored (e.g., the *th*-sound in *them*; the *ʒ*-like sound in *measure*; etc.). Deprecating the undue emphasis given on the acquisition of good pronunciation, Newmark says : "... it is more important to speak a language fluently and say a lot of things in it than to have a marvellous pronunciation but not know what to say." (Quoted by S. Pit Corder in *Introducing Applied Linguistics*)

The sounds described in this chapter conform to RP, but the teacher is expected to use his own judgment in teaching them to his pupils. To help the teacher, suggestions are given as to which distinctions of sounds are crucial and which can be safely ignored.

2.04 ASPECTS OF PRONUNCIATION

Pronunciation is a complex process involving a number of simultaneous operations. It includes not only the skill of producing the individual sounds correctly but also the more complicated task of saying these sounds in sequence. The process may be broadly analysed into the following components:

- (a) Articulation
- (b) Juncture
- (c) Stress

- (d) Rhythm
- (e) Intonation

Of these, articulation relates to the production of individual sounds while juncture, stress, rhythm and intonation relate to the movement or flow of these sounds. All these aspects are closely connected and constitute a single process, but for the sake of convenience they will be discussed separately.

2.05 THE INDIVIDUAL SPEECH SOUNDS

When we speak, we produce a stream of sounds and say them in structured groups, the largest of such groups being the ones preceded and followed by silence. Now, if we take such a group and progressively cut it up into smaller and smaller groups, we would ultimately arrive at a unit which cannot be cut up any further. For example, the large group of sounds in the sentence / *This is a book* / can be first cut up into two groups: / *This is* / and / *a book* / . These two groups can be further divided into four groups corresponding, in this case, to the four words: / *This* / , / *is* / , / *a* / and / *book* / . Finally, we can break up the first word into three sounds, the second into two, the third into one and the fourth into three, arriving at a total of nine individual sounds. Since we cannot break them up any further, they are the smallest members of the sound structure.

Let us now examine the nature of these sounds. It has already been seen that each person has his own unique voice quality and would therefore pronounce these sounds in a unique manner. In other words, no two persons would pronounce a sound in exactly the same way. Again, the same person may pronounce a sound differently under different physical conditions (e.g., a sore throat), or because of its occurrence in a certain position in the syllable, or its association with some other sounds. For example, the last sound in *book* also occurs at the beginning as well as at the end of *cake*. But these three occurrences of the same sound are not exactly alike. The initial sound in *cake* is markedly different from the final sounds in both these words. Yet, we called them 'the same sound'. The reason is that though these individual sounds are not exactly alike, they, as a group, are different from any other sound used in English. Take another example. The initial

sound in *pea* is not exactly like the final sound in *stop* or the medial sound in *spot*. We can therefore say that the sound represented by the letter *p* in these words consists of a number of similar sounds. This similarity is apparent from the fact that they, as a group, are quite different from any other sound, say, the initial sound in *bee*. The words *pea* and *bee* carry different meanings because there is a contrast between the initial sounds of these two words. If the sounds were the same, there would be no contrast, and hence no difference in meaning.

Phoneticians call such a group of distinctive sounds a **PHONEME**. A phoneme is therefore a bundle of distinctive sounds belonging closely together. The individual sounds comprising a phoneme are called the **ALLOPHONES** of the phoneme.

The phoneme is therefore an abstract concept postulated by phoneticians to bring the basic sound contrasts in a language within manageable limits. Strictly speaking, no one pronounces a phoneme: what he pronounces is one of the allophones of the phoneme. But in a language it is the phonemes that set up the basic sound contrasts to make one word different from another. The phonemes of a language can therefore be viewed as the total number of sound contrasts used by a language to differentiate meaning. Phoneticians establish the available contrasts in a language by comparing pairs of words which differ in the difference of a single sound. For example, the two words *pea* and *bee* differ only in the initial sounds. Since these two words have different meaning in English, we can say that these two sounds belong to two different phonemes in English. Similarly, other phonemes can be established by comparing contrastive pairs like: *tin/din*, *ship/chip*, *back/bag*, *hat/hut*, *chip/cheap*, *bud/bird* etc. (The last three showing vowel contrasts.) Contrastive pairs like these, where the two words differ in only one sound, are called **MINIMAL PAIRS** of words.

The phonemes are distinctive sounds only in a particular language; that is, what is a separate sound in one language may not be so in another language. For example, in English the initial sound in *cake* is aspirated, i.e., it is followed by a glottal h-like sound, while the final sound in that word is unaspirated. Logically, therefore, the two sounds may be regarded as different and, as a matter of fact, they are so regarded in almost all Indian languages. But in English they belong to the same phoneme. On

the other hand, the vowels in pairs like *bid*/*bead*, *pull*/*pool*, *cot*/*caught*, etc. are different phonemes in English, but in many Indian languages they belong to the same phoneme.

From the above it will be seen that language tolerates variation of sounds within certain limits. So long as the variation does not result in a change in meaning we are said to be in the phonemic limit of that sound. The moment we cross this limit we are likely to produce a different word or may even become unintelligible.

Good pronunciation therefore does not consist in the ability to produce beautiful sounds but in the ability to maintain the crucial sound contrasts used in the language. For example, if English makes a contrast between the initial sounds in *ship* and *chip*, it is important to learn to make the distinction, as otherwise one is likely to be misunderstood (e.g., Can I have some chips/ships, please ?).

2.06 THE PHONETIC ALPHABET

As has already been mentioned, language is basically speech. But many languages have also a written form. In these forms some graphic symbols, such as letters, punctuation marks, etc., are used to represent the sounds. The set of such letters is called the ALPHABET. Ideally, the alphabet should have separate letters to represent each phoneme of the language. But in actual practice this is not always the case. Further, since the script is not basic to a language, the same alphabet may be used by different languages having different sets of phonemes. For example, the Roman alphabet used for writing English is the common script for almost all European languages besides even a few Indian languages. From this it is apparent that even the same letter of the Roman alphabet may stand for different sounds in different languages.

Now, the Roman alphabet has only 26 letters, but in standard English speech, as we shall soon see, as many as 44 different phonemes are used. Similar is the case with many other languages. Therefore, to facilitate precise representation of the sounds used in different languages and to indicate the pronunciation of words in dictionaries, the International Phonetic Association has devised a special set of symbols known as the International Phonetic Alphabet, or IPA for short. To facilitate printing and easy

recognition, most of the letters of the Roman alphabet have been adapted for the IPA, but unlike the Roman alphabet, each IPA symbol stands for only one sound, and the same sound is represented by the same symbol wherever it occurs. For example, the final sound in *laugh* and *calf* would be rendered by the same symbol / f / . Further, it is customary to write the phonetic symbols between two oblique lines in order to distinguish them from ordinary script. Thus P, p or *p* is the letter, while / p / is a sound. (The small print and the capital may also indicate different sounds.)

We have seen that there are mechanical variations of the phonemes which we called allophones. It may therefore be necessary to have special symbols or marks (called diacritical marks) to indicate these allophonic variations. But for ordinary purposes it is sufficient to indicate the phoneme only. The system of transcription which thus indicates the phoneme only is known as phonemic or broad transcription. Most pronouncing dictionaries, for instance, the *English Pronouncing Dictionary* (EPD) or *The Advanced Learner's Dictionary of Current English* (ALDCE), generally give the pronunciation in phonemic transcription. In this book also we shall confine ourselves to this variety of transcription only.

2.07 THE ORGANS OF SPEECH

In order to understand the mechanism of speech production and to appreciate the differences between various contrasting sound categories, one has to be acquainted with the different organs of the human body that take part in the production of speech sounds. Such a knowledge should also enable the teacher to help his pupils to produce the sounds. The simple sketch on the next page shows all the organs involved in speech production, except the lungs and the diaphragm which are situated further down the body.

The primary source or the initiator of the speech sounds is the stream of air that comes from the LUNGS through the action of the DIAPHRAGM on them. Almost all languages use this air stream—the one we breathe out—and not the one we breathe in. It is of course possible to produce speech sounds with the air we breathe in or even with gusts of air forced out from the throat,

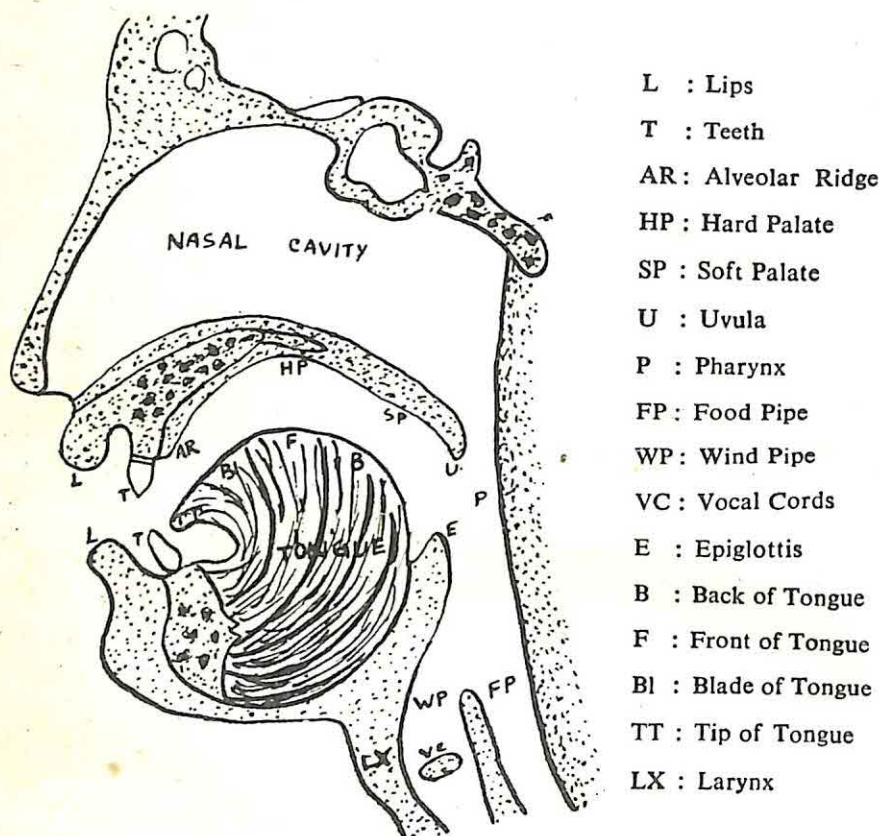


Figure 2.1
THE ORGANS OF SPEECH

but except in very rare cases, all speech sounds are produced with the help of the air stream that we breathe out.

The air stream coming out of the lungs passes through various speech organs and finally goes out of the mouth or the nose. The VOCAL CORDS are the first such organs that the air stream encounters. These cords, despite their name, have very little resemblance to a cord. Actually, they are like a pair of lips projecting from the inner sides of the LARYNX—a bony structure forming the end of the WIND PIPE. These cords can be brought together or drawn apart—somewhat in the manner in which we can bring together or draw apart our forefinger and the middle finger—to form a V-shaped

opening called the GLOTTIS. In normal breathing position the cords remain open but while speaking we can make these cords vibrate by drawing them closer and compelling the air stream to force its way through the glottis. The vibration of the vocal cords is comparable to the vibration of the metal foils in harmonium reeds. The quality of a person's voice largely depends upon the length and thickness of his vocal cords in the same way as the quality of the sound produced by a harmonium reed depends upon the length and thickness of the foil. The quality of the sounds can also be varied by relaxing or holding the vocal cords tightly together. The larynx can therefore be regarded as the human sound box. The protruding front part of the larynx is called the Adam's Apple.

The role of the vocal cords in the production of sounds is extremely important. We can produce different sounds by vibrating these cords or by allowing the air to pass freely through the glottis. The sounds that are produced by vibrating the cords are called VOICED sounds while those that are produced without this vibration are called VOICELESS sounds. If we plug our ears with our fingers and say, for example, the words *pea* and *bee* alternately we will find that there is a greater amount of noise inside our ears in the case of the latter word. The phonetic shapes of the two words are similar except the quality of the initial sounds. In the case of *bee* the noise is greater because in saying the sounds of this word our vocal cords are made to vibrate, while in saying *pea* they vibrate only for the vowel sound. This can also be verified by putting our fingers on the Adam's Apple while saying these two words. Hence we say that the initial sound in *bee* is voiced while that in *pea* is voiceless. This producing of greater noise with the vocal cords (VOICING, as it is technically called) is one of the aspects which make one sound different from another.

The vocal organ which plays the pivotal role in the production of speech sounds is the TONGUE. Its importance is apparent from the fact that the word *tongue* is synonymous with 'language'. Contrary to the popular notion of the tongue as a thin strip of flesh, it is (in its normal position within the mouth) a compact mass of muscular tissue capable of very quick movement. It is extremely flexible and its front edge or the TIP can be placed against almost any point within the mouth. The portion of the

tongue that can be thrust out of the mouth is called the **BLADE** of the tongue.

Another important aspect of the vocal organs is the forking of the air passage at the top of the throat cavity. This forking enables the air to pass either through the mouth or through the nose. The roof of the mouth, called the **PALATE**, ends in a moving part called the soft palate or the **VELUM** (See Figure 2.1.) which regulates the passage of air. If the air stream is to pass through the mouth the velum moves upwards and touches the back wall of the throat thus blocking the passage to the **NASAL CAVITY**. For nasal sounds, it drops down and allows the air to pass through the nose by way of the nasal cavity. You can see this movement clearly by holding a mirror in front while saying, for example, the vowel *aa* (as in the word *arm*) and then nasalizing the same sound.

If you put your thumb against the palate, you will first come across a slightly raised part just behind the teeth. This is called the **teeth ridge** or the **ALVEOLAR RIDGE**. Now if you push the thumb further inside you will find that the front half of the palate is hard while the back half is comparatively soft. Phoneticians call these two halves **HARD PALATE** and **SOFT PALATE** (or **velum**) respectively. The tip of the velum is called the **UVULA**. The part of the tongue opposite the hard palate is called the **FRONT OF THE TONGUE** and that opposite the velum is called the **BACK OF THE TONGUE**.

The other vocal organs are the **TEETH** and the **LIPS**. The lips can be rounded or spread to produce different sounds.

2.08 THE SPEECH SOUNDS

The ultimate source of speech sounds is the stream of air from the lungs. This stream is modified by the vocal organs to produce different sounds. The entire mechanism can be compared to a wind instrument for producing musical notes. As a matter of fact, it has been found possible to produce human speech sounds with the help of such a mechanical device.

In producing some of the sounds, the air stream is partially or totally blocked for an instant by some of the vocal organs. The speech sounds that result from such interference of the vocal organs with the air stream are called **CONSONANTS**. A consonant may be voiced or voiceless according to whether the vocal cords are made to vibrate or not.

When the air stream passes freely without any interference of the vocal organs VOWEL sounds are produced. Different vowel sounds are produced by varying the shape and the size of the space within the mouth with the help of the tongue and the lips. The process is analogous to the production of various notes with a flute. The air space within the flute is regulated by blocking or releasing the holes along the barrel of the flute. Similarly, the air space within the mouth is regulated by raising or lowering the tongue and manipulating the formation of the lips. The vocal cords vibrate for all vowel sounds and they are therefore all voiced sounds.

Vowels and consonants are the two basic classes of human speech sounds. It is therefore necessary to remember that they are phonetic terms; that is, they refer to different classes of *sounds*, not letters.

2.09 THE CONSONANTS OF ENGLISH

The consonants are usually classified according to their mode of production, and are named after the articulators (i.e., the vocal organs that interfere with the air stream). In the case of some consonants there is complete closure of the air passage followed by sudden release which causes a sort of explosion. These consonants are therefore called PLOSIVES or STOPS. In the case of some others, there is only partial closure that causes friction between the articulators and the escaping air stream. They are called FRICATIVES. Sometimes a plosive may be followed so closely by a fricative that the resulting sound may be regarded as a single phoneme. Such consonants are called AFFRICATES. When the air is allowed to pass through the nose instead of the mouth, NASALS are produced.

In addition to these, there is the aspect of voicing described above. It is therefore usual to describe a consonant with a three-term label to cover the three aspects, namely, voicing, articulators and the mode of production. For example, the initial consonant in the word *pea* will be described as a 'voiceless bilabial plosive' and that in *bee* as a 'voiced bilabial plosive', and so on. Phoneticians sometimes make a more delicate classification of these sounds, making further sub-divisions of the above categories. But for our purpose this broad classification should suffice.

The following Table gives in IPA symbols the 24 consonant phonemes used in standard English pronunciation (RP):

2.10 TABLE OF CONSONANTS

Mode of Production	Voiceless	Voiced	Place of Articulation	Key-words	Distributional Restrictions
Plosives or Stops	p	b	bilabial	pin, bin	
	t	d	alveolar	tin, din	
	k	g	velar	cap, gap	
Fricatives	-	w	bilabial	west	Does not occur finally
	f	v	labio-dental	fan, van	
	θ	ð	intra-dental	thin, then	
	s	z	alveolar	sue, zoo	
	-	l	"	leaf	
	-	r	"	red	Does not occur finally (see 2.12 below)
	ʃ	ʒ	palato-alveolar	shoe, measure	/ʒ/ usually occurs only in medial positions
	-	j	palatal	yes	Does not occur finally
	h		glottal	hot	Does not occur finally
Affricates	tʃ	dʒ	palato-alveolar	chew, jew	
Nasals	-	m	bilabial	man	
	-	n	alveolar	name	
	-	ŋ	velar	song	Does not occur initially

2.11 DIFFICULT CONSONANTS FOR INDIAN SPEAKERS

From the above Table it will be seen that many of the English consonantal phonemes have acceptable equivalents in our languages and as such they do not present much difficulty so far as the articulation of these phonemes is concerned. On the other hand, there are a few phonemes which do not occur in our languages and hence they are likely to be difficult for our pupils. The

Table below shows the English consonants and the corresponding acceptable equivalents in Hindi and Assamese. It should however be noted that they are 'acceptable equivalents' only and are not identical with the English ones in all respects.

English	p	b	t	d	k	g	w	f	v	e	θ	s	z	l	r	ʃ	ʒ
Hindi	प	ब	त	द	क	ग	व	-	-	-	-	स	ज	ल	र	श	-
Assamese	প	ব	ত	দ	ক	গ	ৱ	-	-	-	-	স	জ	ল	ৱ	-	-

The English phoneme which does not have an acceptable equivalent in the pupils' mother tongue usually constitutes a learning problem for them. In such cases they tend to substitute for the English sound a similar (at least to their ears) sound from their mother tongue. For example, the word *fan* would be pronounced with an aspirated stop, /f/, by Hindi and Assamese speakers, which to an English ear would sound very much like *pan*. Similarly, it can be seen from the above Table that Hindi and Assamese speakers would find it difficult to maintain the phonemic contrasts between the sounds in the following pairs since one or both these sounds do not occur in their languages :

- /p/ (aspirated) and /f/ as in *pan* and *fan*
- /s/ and /ʃ/ as in *sip* and *ship*
- /ʃ/ and /tʃ/ as in *sheet* and *cheat*
- /z/ and /dʒ/ as in *zoo* and *Jew*
- /dʒ/ and /ʒ/ as in *ledger* and *leisure*
- /w/ and /v/ as in *west* and *vest*
- /t/ (aspirated) and /θ/ as in *tin* and *thin*
- /d/ and /ð/ as in *day* and *they*

Since only the above eight pairs of consonants seem to present some difficulty for the Indian speakers, our discussion of individual consonant sounds will be confined to the discussion of the features that distinguish the members of these pairs.

- /p/ and /f/: From the Table of consonants given above, it will be seen that /p/ is a 'voiceless bilabial plosive' while /f/ is a 'voiceless labio-dental fricative'. /p/ is produced by completely stopping the air stream with the lips while for /f/ the air is allowed

to escape through a narrow passage between the upper teeth and the lower lip. Since /p/ is a plosive, the sudden release of the air results in an 'explosion' but in the case of /f/, which is a fricative, the air escapes in a continuous stream. This can be easily checked by holding a thin strip of paper in front of the mouth while saying the sounds. In the case of /p/ the strip will be violently pushed back by the gust of air from the mouth; in the case of /f/ there will be only gentle but continuous vibration of the strip.

The problem for the Indian speakers is to produce the frictional noise that characterises the English fricatives, and to keep them apart from similar plosives in our languages. In the case of this pair, we have a separate phoneme in our languages which is produced by fully aspirating the /p/ sound and which, to untrained ears, sounds like the English /f/. In English the aspirated /p/, which occurs immediately before a stressed vowel is only an allophone and not a separate phoneme. In order to maintain the distinction between our aspirated phoneme /p̪/ and the English /f/ it should be remembered that in the production of our /p̪/ there is complete closure of the air passage with the lips while in /f/ the air is allowed to pass between the upper teeth and the lower lip. This can be practised by lightly placing the lower lip against the upper teeth and then trying to make a hissing sound. Once this distinction is realised by the pupils, minimal pairs like the following may be used to practise the sound:

pan : fan
pin : fin
pine : fine
pea : fee
paint : faint, etc.

(ii) /s/ and /ʃ/: Both are voiceless fricatives. For /s/ the blade of the tongue is placed against the teeth ridge and for /ʃ/ it is raised to touch the hard palate, keeping the tip of the tongue level with the teeth ridge. For /s/ the lips remain in their normal position but for /ʃ/ they tend to get slightly rounded. Pupils can practise /ʃ/ by trying to imitate the sound of the escaping steam from a train engine.

In many of our languages /ʃ/ occurs only as an allophonic variation of /s/, and that too in the speech of careful speakers

familiar with Sanskrit pronunciation. The usual phonetic context for this allophonic /ʃ/ in these languages is /s/ followed by /j/. /ʃ/ is almost invariably rendered by the spelling *-sh-* in English (the notable exceptions being *sugar* and *sure*).

To practise this sound, minimal pairs like the following can be used :

seat : sheet
 self : shelf
 sea : she
 sell : shell
 same : shame
 save : shave
 sin : shin
 sop : shop, etc.

(iii) /ʃ/ and /tʃ/: /tʃ/ has been described as an affricate—the kind of consonant where a plosive is immediately followed by a fricative. Because of this composite nature, some phoneticians regard the affricates as consonant clusters (See 2.21.) and not as separate phonemes.

To produce the /tʃ/ sound, one has to stop the air passage by firmly placing the blade of the tongue on the teeth ridge in /t/ position, build up air pressure between the palate and the tongue, and then release the pressure by quickly bringing the tongue to /ʃ/ position. The sound is comparable to the interjectory clicking sound with the tongue to express sympathy, sorrow, etc., the only difference being that in the interjectory sounds we breathe in the air (instead of breathing it out). By moving the tongue in the same manner as in these sounds and reversing the direction of the air stream, one can easily produce an acceptable /tʃ/ sound. Pupils can also practise this difficult sound by breaking it up into /t/ and /ʃ/ and assigning them to adjacent syllables. For example, to produce this sound in *mischievous*, the word can be broken up into two syllables *misch* and *vous*. Pupils can then be made to say these syllables in quick succession, progressively bringing the two sounds closer. This technique is known as FORWARD CHAINING and can be effectively used to practise troublesome consonant clusters. (Also see 2.24 below.)

Like /ʃ/, this sound also occurs in many Indian languages (e.g., Assamese) as an allophonic variation of /s/, the usual phonetic environment being /t/ followed by /s/. In Assamese, it does not occur in the beginning of words.

The usual spelling for this sound in English is *-(t)ch-*. (*machine* and *parachute* are two notable exceptions. In these two words, *-ch-* stands for /ʃ/, not /tʃ/.)

Minimal pairs for practice:

ship : chip

shop : chop

shin : chin

sheet : cheat, etc.

(iv) /z/ and /dʒ/: These two are the voiced counter-parts of /s/ and /tʃ/ respectively and can be produced similarly, the only difference being the addition of voice.

We find it difficult to keep these two sounds apart because in most of our languages we use an intermediate sound resembling these two sounds, and tend to use that sound in place of the English sounds. Careful practice with minimal pairs like the following should enable the pupils to maintain the contrast in these two sounds. (In writing, /z/ is usually rendered by *z* or *s(e)*, and /dʒ/ by *j*, or *g* followed by one of *e*, *i*, *y*.)

zoo : Jew

Tsar : jar

zest : jest

buzz : budge

seize : siege

ways : wage

sins : singe, etc.

(v) /dʒ/ and /ʒ/: /ʒ/ is the voiced counterpart of /ʃ/ and is a comparatively difficult sound for us. But fortunately it is a rare sound in English and generally it does not occur in crucial positions where incorrect pronunciation might lead to confusion. As such, if the pupils can pronounce /z/ and /dʒ/ correctly, no special attention need be given for the pronunciation of this sound.

/ʒ/ does not occur in the beginning of words and very rarely at the end (e.g., *rouge*). Some of the words where this sound occurs are: *pleasure, measure, prestige explosion, vision, soldier*, etc.

(vi) /w/ and /v/: Both these sounds are voiced fricatives and their essential difference lies in the fact that in the case of /w/ the friction takes place between the two lips but in the case of /v/ it takes place between the upper teeth and the lower lip. Further, in producing /w/ the lips are rounded and the friction is almost negligible (because of this some phoneticians call it a SEMI-VOWEL), but in the case of /v/ the lips remain neutral and the friction is quite pronounced.

Since /v/ is the voiced version of /f/, it can be produced in the same way as /f/ by turning on the voice. Again, like /f/ we tend to substitute an aspirated plosive /ʃ/, which occurs in our languages, for the English /v/. This can be avoided by consciously trying to produce the fricative sound.

Minimal pairs like the following may be used for practice:

west : vest
weir : veer
wine : vine
wet : vet
wiper : viper
wile : vile, etc.

(vii) /θ/ and /ð/: /θ/ is a characteristically English sound and is very much unlike an aspirated /t/, the sound most Indian speakers use for it. /θ/ is a fricative produced by partially obstructing the air passage by putting the tip of the tongue between the two rows of teeth. The best way to practise this sound is to begin by exaggerating the process. This can be done by putting the blade of the tongue between the teeth as if one were going to bite it. In the beginning, the effort might look ridiculous and the pronunciation might sound affected, but with practice they would become easy and natural.

/θ/ is invariably rendered by *-th-* in writing. (But in some proper names like *Thames*, *Thomas*, *Anthony* the *-th-* stands for /t/.)

The following minimal pairs are suggested for practice:

tin : thin	true : through
tick : thick	team : theme
tank : thank	tree : three, etc.

(viii) /d/ and /ð/ : /ð/ is the voiced version of /θ/ and can be produced in the same way by allowing the vocal cords to vibrate for the voiced sound. /ð/ occurs in crucial contrast with /d/ only in a few words. In most cases the distinction between /d/ and /ð/ is only marginal and can be safely ignored. The few minimal pairs where /d/ contrasts with /ð/ are:

day : they	bade : bathe
den : then	reed : wreath
breed : breathe	dare : there

2.12 THE LINKING /r/

There is another point to be noted about the consonants of English. The letter *r* usually represents /r/ in English, but it is sounded by RP speakers only in certain phonetic contexts. The general rule is that an *r* is to be sounded only when it is immediately followed by a vowel without any intervening pause. The vowel may be in the same word or in the following word. In the latter case, if the words are separated by a pause, the *r* is not sounded. Thus *r* is silent in *are, our, arm, nearly, our goal*, etc., but is sounded in *arise, every, orange, our aim*, etc.

This use of /r/ is known as the LINKING /r/. In most pronouncing dictionaries it is indicated by an asterisk (*) when it occurs at the end of the word.

However, it should be remembered that it is not a very important aspect of English pronunciation and can be safely ignored. In many good varieties of English speech (e.g., American, Scottish, etc.) the *r* is regularly sounded in all positions. Therefore, if the silencing of the *r* is found difficult or if it is likely to create confusion, it is advisable to sound it in all positions.

2.13 THE VOWELS OF ENGLISH

As has already been pointed out, there is no obstruction to the passage of air in the production of vowels. Different vowels are produced by raising or lowering the front or the back of the tongue, therefore it is usual to describe them according to the position of the tongue within the mouth (high/close or low/open)

and the part of the tongue (front or back) that is raised or lowered. Thus in producing the vowel, say, in *bead*, the front of the tongue is raised, therefore the vowel in this word is described as a close front vowel (*close*/klous/ here means close to the palate). Similarly, the vowel in *caught* is an open back vowel, the one in *bed* a half-open front vowel, and so on.

Since all vowels are voiced sounds, the aspect of voicing need not be indicated; but vowels differ in the length of the time required to say them. This makes length one of the most distinctive features of the vowels, and for this reason they are often described as either short or long. For example, of the above three vowels the ones in *bead* and *caught* are long and that in *bed* is short. (Most long vowels are usually spelt with two vowel letters or one vowel letter followed by a silent *r* or *l*.)

This feature of length brings us to the question of the quality of the vowel during the course of its production. In our examples above, the quality of the two long vowels remains the same throughout. But in the case of some other long vowels, the quality changes in the course of production. For instance, in the word *pay* the vowel begins with the vowel in *pen* and ends with something like the one in *bid*. The vowels which thus glide from one sound to another are called VOWEL GLIDES or DIPHTHONGS and the others are called PURE VOWELS.

One must be able to distinguish a diphthong from two pure vowels occurring side by side. In the case of a diphthong the vowels glide smoothly from one to the other without a break, while in the case of two adjacent vowels there is a break between them. The diphthong, like the pure vowel, belongs to the same syllable (For structure of the syllable, see 2.21.) while two separate vowels give rise to two syllables. (For further discussion, see 2.17.)

Similarly, in some rare cases three vowels may come together in one syllable. In such case there is a close sequence of three vowels in the same syllable and phoneticians call them TRIPHTHONGS.

Strictly speaking, there are no triphthongs in English. But sometimes, particularly in poetry, the vowel sequences in words like *fire*, *power*, *buyer*, etc., are regarded as instances of triphthongs.

In phonetic transcription a long vowel is indicated by the colon (:) after the symbol while a diphthong is represented by two symbols written together.

Standard English pronunciation (RP) requires the use of 12 pure vowels and 8 diphthongs given in the Table below:

2.14 TABLE OF VOWELS

Sl. No.	IPA	Key-words	Common spelling	Distributional Restrictions
<i>Pure Vowels</i>				
1.	/i:/	bead/bi:d/	-ee, -ea, -ie, -ei	
2.1	/i/	bid/bid/	-i, -e	
3.	/e/	bed/bed/	-e	/e/ does not occur finally
4.	/æ/	bad/bæd/	-a	/æ/ does not occur finally
5.	/ɑ:/	bard/bɑ:d/	-ar, -al (l silent)	
6.	/ɔ/	cot/kɔt/	-o	/ɔ/ does not occur finally
7.	/ɔ:/	caught/kɔ:t/	-or, -au, -oar	
8.	/u/	pull/pul/	-u, -oo	/u/ does not occur initially or finally (except in weak forms of <i>to do</i> and <i>who</i>)
9.	/u:/	pool/pu:l/	-oo	
10.	/ʌ/	bud/bʌd/	-u, -o	/ʌ/ does not occur finally
11.	/ə:/	bird/bɜ:d/	-er, -ir, -ur	
12.	/ə/	about/ə'baʊt/	Any vowel letter in unstressed position	

Diphthongs:

13.	/ei/	bade/beid/	-a followed by silent e, -ay, -ai
14.	/ou/ or /əu/	bone/boun/	-o followed by silent e

points in each direction. If the tongue moves beyond the two top points it would touch either the palate or the velum and the resultant friction would produce a consonant. Similarly, the two points at the bottom indicate the limits beyond which the tongue cannot be lowered. The quadrilateral joining these four points thus represents the area of the mouth within which the tongue can move freely and produce different vowel sounds.

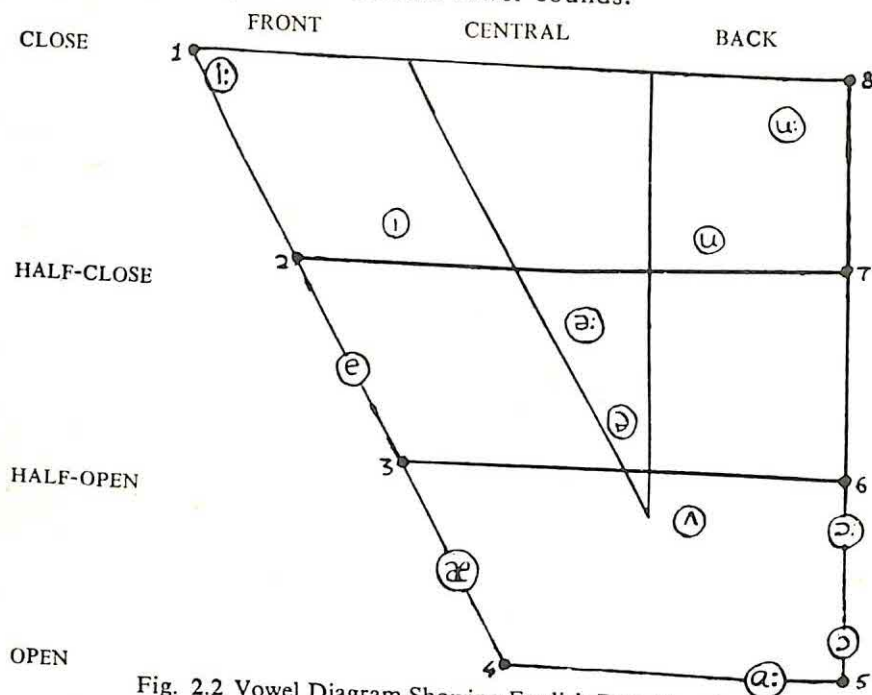


Fig. 2.2 Vowel Diagram Showing English Pure Vowels

By carefully observing the movement of the tongue in the mouth with X-ray, Daniel Jones recorded the four vowels that can be produced with the tongue at these four extreme points. But since these points were too far apart for precise comparison, he recorded four other vowels with the front and the back of the tongue at equal distances from the highest and the lowest points, so that the two lines joining the four latter points divide the quadrilateral into three equal parts. The triangular area obtained by drawing two lines parallel to the front and the back lines and at equal distances from them indicates the central part of the tongue.

Jones noted the acoustic qualities (frequency of vibration, pitch, etc.) of these eight vowels for use as standard reference.

The eight numbered points in the diagram indicate the positions of the tongue for these eight vowels. These eight vowels are known as CARDINAL VOWELS and they have special symbols assigned to them in IPA. The cardinals do not belong to any particular language (though a language may have vowels corresponding to them); they are used as international standards for comparing the vowels of different languages. This comparison is done by indicating the position of a vowel in the vowel diagram. This will not only show the exact position of the tongue for the vowel but will also indicate its quality in relation to the standard vowels (i.e., the cardinals).

The diagram 2.2 on p. 46 shows the positions of the 12 English pure vowels:

2.17 DIFFICULT VOWELS FOR INDIAN SPEAKERS

Acceptable equivalents of some of the English vowels are available in our languages and therefore they do not pose much of a problem for our pupils, at least so far as the articulation of individual sounds is concerned. But there are others which do not have such equivalents and hence they are to be learnt in order to maintain the required number of vowel contrasts in English. The Table below shows the equivalents available in Hindi and Assamese.

English	i:	i	e	æ	a	ɔ	ɒ	u	ʊ	ʌ	ə	ɜ
Hindi	ई	इ	[ए] [*] [ऐ]	आ	अ	-	उ	ऊ	अ	-	-	-
Assamese	-	ই	ঐ	ঐ	-	অ	-	উ	-	অ	-	-

From the Table it will be seen that our pupils would generally find it difficult to maintain the contrasts in the following pairs of vowels, because these contrasts are not used in some of our languages. Since the other vowels should not pose any problem, discussion of individual vowel sounds will be confined to these problematic pairs only.

(i) /i:/ and /i/: Though both these vowels are described as close front vowels, /i/ is not as close as /i:/. (See Fig. 2.2.) The colon in /i:/ indicates that it is long while /i/ is short. But in English no

two vowels are distinguished by length alone (except perhaps the pair /ə:/ and /ə/). Here, too, the more important distinction between these two vowels is that while /i:/ is tense (i.e., the tongue is held tightly), /i/ is lax (i.e., relaxed).

An acceptable equivalent of /i:/ can be practised by making the tongue tense and lengthening /i/ in the following minimal pairs:

/i/ /i:/	/i/ /i:/
it : eat	list : least
live : leave	rich : reach
kill : keel	is : ease
bid : bead	fill : feel
sit : seat	sin : seen

(ii) /i/ and /e/: Both these are short front vowels. In long words in English when both vowel are spelt with the letter *e*, /i/ generally occurs in unstressed syllables and /e/ in stressed syllables, e.g., *heredity*/hi 'rediti/, *heresy*/ 'herisi/.

The following differences between the two vowels should be noted:

- /e/ is shown below the half-close position in the vowel diagram while /i/ is shown above it. This means, for /e/ the tongue is to be lowered further.
- Though both are pronounced with the front of the tongue /e/ is more forward than /i/.
- /i/ is nearer to /e/ than /i:/. This means /i/ is more like /e/ than /i:/.
- In unstressed syllables /i/ becomes so short and weak that it is almost indistinguishable from /ə/, e.g., *market*/ 'ma: kit/, *village*/ 'vilidz/, *example*/ig' zaml/
- In Hindi /e/ occurs as a variation of /ए/ which is slightly more backward and lower than /e/. In Assamese too there is no separate letter to represent /e/ but is often indicated by an apostrophe in conjunction with the symbol for /æ/. Even when it is not thus indicated, Assamese speakers regularly use it as vowel harmony (in place of /æ/) before the close vowels /i/ and /u/.
/ɔ/

For Indian speakers the difficulty in these two vowels seems to arise from the fact that in English orthography /i/ in unstressed syllables is often spelt with *e*. [See (ii) above.]

The following minimal pairs and words may be used for practice:

/i/	/e/	/i/	/e/
bit : bet		sit : set	
pin : pen		din : den	
fill : fell		bill : bell	

Words for practice (Stress mark (') is placed before the stressed syllable. For further discussion on stress see, 2.28.) :

because/bi'kɔ z/; bicycle/'baɪsɪkl/; excite/ɪk'saɪt/
 examine/ɪg'zæ mɪn/; preface/; 'prefɪs/; surface/'sɜː fɪs/
 friend/frend/; metal/'metl/; prefer/pri'fəː/; bury/beri/

(iii) /a:/ and /ʌ/: As the colon indicates, /a:/ is long while /ʌ/ is short. From the vowel diagram the following may also be noted:

(a) For /ʌ/ the tongue is held almost midway between the highest and the lowest positions, while for /a:/ it is lowered to the extreme open position.

(b) In /ʌ/ the central part of the tongue is involved (a central vowel) and in /a:/ the back part (a back vowel).

Of these, the feature of length seems to be much more crucial than the others, because if one tries to lengthen /ʌ/, the tongue automatically tends to assume the more open position for /a:/.

In most of our languages we have a vowel which is intermediate between these two (both in length and in the position of the tongue) and acceptable equivalents of these two vowels seem to occur as allophonic variations of that vowel. Therefore, it is not difficult for us to produce an acceptable /ʌ/ or /a:/ by shortening or lengthening the vowel available in our language; the difficulty arises in producing them as a matter of automatic habit.

The following pairs are suggested for practice:

/ʌ/	/a:/	/ʌ/	/a:/
cut : cart		cuff : calf	
some : psalm		come : calm	
hut : heart		bud : bard	

(iv) /ɔ/ and /ɔː/: In these pairs also, length is the crucial factor. Both are back vowels, but while /ɔ/ is nearly as open as /a:/, /ɔː/, like /v/, is just below the half-open position. /ɔː/ can be practised

by lengthening /ɔ/ which is available in our languages. The following pairs may be used.

/ɔ/	/ɔ:/	/ɔ/	/ɔ:/
cot	: caught	shot	: short
spot	: sport	don	: dawn
stock	: stalk	cock	: cork

(v) /ə:/ and /ə/: Both these are central vowels and the position of the tongue and the formation of the lips are neutral, i.e., they remain in their natural positions. But while /ə:/ is long and tense, /ə/ is short and lax.

/ə:/ does not occur in our languages and as such it is perhaps the most difficult vowel for Indian speakers. Even among native speakers this vowel seems confined to the RP speakers only. Since this vowel is associated with the silent /r/ (as the common spellings suggest), the speakers who pronounce the /r/ in all positions do not use it. Instead, they use an appropriate short vowel, e.g., i.e, ʌ/ or /u/, plus /r/. Therefore, if it has been decided to pronounce the /r/ in all positions (as suggested in Sec. 2.12), it is not necessary to learn this difficult vowel. The syllables containing it may be pronounced with an appropriate short vowel plus the /r/.

But the situation regarding /ə/ is different because this vowel occupies a special place in English speech. As has already been indicated, all vowels in unstressed positions tend to assume the quality of this vowel, which makes it the most frequent vowel in English. This vowel is also the weakest sound in English and, as a matter of fact, it is impossible to say this vowel by itself; for any such attempt would result in a vowel which is at least a shade stronger than /ə/. It is sometimes called an obscure vowel, a natural vowel or a murmur vowel. Some phoneticians also call it the *Schwa*/ʃwa:/.

As will be discussed in the section on rhythm (2.33), the main problem for foreign speakers of English is to make the weak syllables in English sufficiently weak, and as most of the weak syllables contain the obscure vowel the problem ultimately boils down to saying this vowel.

It has been suggested that the vowel should be practised by trying to leave it out altogether in such contexts where it comes

between two consonants, say, in words like *contain* /kən'tein/, *miracle* /'mirəkl/, etc. In this way a minimum vowel would be produced between the consonants, which, after all, is the essential quality of this vowel. One can then proceed to practise it in initial and final positions. In final positions, however, the vowel tends to be more open and comes nearer to /ʌ/.

Words for practice

- (a) /ə/ in medial position: *compel* /kəm'pel/; *correct* /kə'rekt/; *madam* /'mædəm/; *perhaps* /pə'hæps/; *subdue* /səb'dju:/; etc.
 (b) /ə/ in initial position: *above* /ə'bʌv/; *about* /ə'baut/; *occur* /ə'kɜ:/; *offend* /ə'fend/; etc.
 (c) /ə/ in final position: *banana* /bə'nɑ:nə/; *colour* /'kʌlə/; *sailor* /'seilə/; *sofa* /'soufə/; *sooner* /'su:nə/; etc.

2.18 THE DIPHTHONGS

The word DIPHTHONG comes from Greek, which means 'double sound'. But it should be remembered that a diphthong is not merely a sequence of two vowels. As has been observed earlier, a diphthong is essentially one vowel which changes its quality in the course of production. Therefore, a diphthong is also called a vowel glide.

In IPA the diphthongs are indicated with the symbols for the initial and the final vowel. But the final element of this transcription indicates only the general direction of the glide: the tongue never reaches the position of the second vowel. The first element of a diphthong is much stronger than the second, and as the glide proceeds the sound becomes weaker and weaker and finally dies out before it reaches the position of the second element. In this process a series of vowels are produced, each a little different and weaker than its predecessor and all falling on a line that marks the movement of the tongue from the first to the second vowel. Because of this weakening of the succeeding vowels, a diphthong is usually indicated in the vowel diagram by a shaded cone-shaped area extending from the first to the second element. (See Figures 2.3 and 2.4 below.)

In English the diphthongs may be grouped in the manner given below, depending upon the direction of the glide, the extent of the glide or the final element. The diphthongs which move in

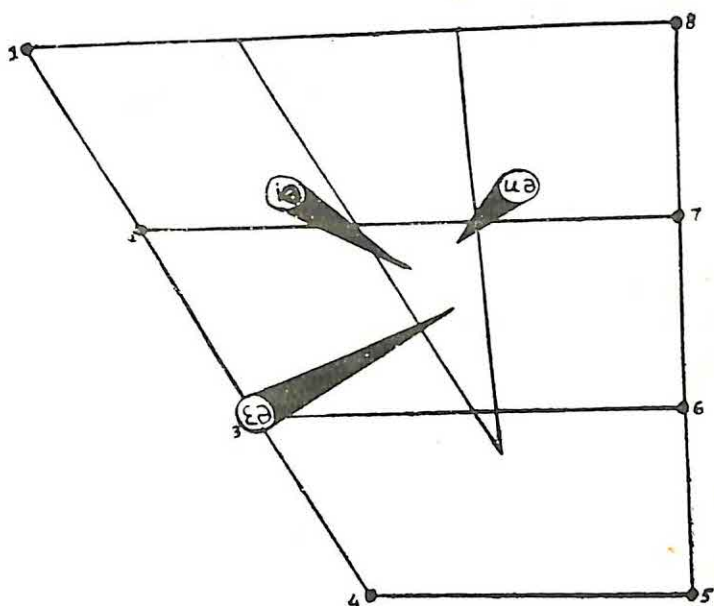


Fig. 2.4 CENTRING DIPHTHONGS

2.19. DIFFICULT DIPHTHONGS FOR INDIAN SPEAKERS
Of the eight English diphthongs, at least the three closing (wide) ones, namely, /ai/, /au/ and /ɔi/, do not seem to present much difficulty for Indian speakers because we have, in most of our languages, similar vowel sequences which may be regarded as passable equivalents of these vowels. All our pupils need to do is make the second element weaker and the glide smoother.

However, the two closing (narrow) diphthongs and the ones ending in /ə/ (centring) seem to need a little practice and hence they are discussed in some detail here:

(i) /ei/: This vowel occurs not only in words like *mail*, *sail*, *pain*, etc. but also in *male/meil*, *sale/seil*, *pane/pein*, etc. As a matter of fact, the latter spelling ending with a silent *e* (viz., *a* + consonant + *e*) seems to be much more common for this vowel. But our pupils, who are used to spelling-pronunciation, usually replace this diphthong by the pure vowel /e/ in words that do not have an *i* in the spelling. The articulation of this diphthong is not difficult; pupils can easily produce it if they have already learnt /e/. To practice it, they may first be asked to say a word with /e/, for instance, *pen*. They may then be instructed to add /i/

after the /e/, gliding smoothly from one vowel to the other and making the sound progressively weaker. This will result in the word/ *pein/* (*pain* or *pane*). Minimal pairs like the following may be used for intensive drilling. (Also see 2.20.)

/e/	/ei/	/e/	/ei/
let : late		tell : tale	
sell : sale		get : gate	
men : mane		bell : bale	
bed : bade		tread : trade	
met : mate		pepper : paper, etc	

(ii) /ou/ or /əu/: Of these two, the second type is replacing the first in RP and has become more general. Most pronouncing dictionaries nowadays give the pronunciation with /əu/ in place of the earlier /ou/. It occurs in words like *no/nəu/*, *go/gəu/*, *low/ləu/*, *goal/gəul/*, etc.

In the case of this vowel also, the articulation as such is not difficult for our pupils. But, unlike /ei/, which is suggested by the spelling in many words, this vowel is not reflected in the spelling and, as a result, pupils generally do not use it. Instead, they often use a pure vowel (the first element of /ou/) which occurs in most of our languages.

To produce the diphthong in these words, the same technique as suggested for /ei/ above may be used. For example, to produce it in *no*, the pupils may first be made to say the syllable with the neutral vowel /nə/. They may then be asked to lengthen it by adding a faint /u/ to it. However, if sufficient care is not taken they are likely to produce a weak version of /au/. This may be avoided by asking them to raise the tongue a little higher (See Figure 2.3).

(It might, however, be argued that it is not worth the trouble. Since our /o/ does not occur in crucial contrast to /ou/ or /əu/ in English (/o/ does not occur as a pure vowel in English), our /o/ could be regarded as an acceptable equivalent of the English diphthong. This is debatable; and until the question of GIE as a teaching model is settled, as discussed in 2.03, it is advisable to diphthongise the vowel.)

Drills with the minimal pairs like the following should enable the pupils to discriminate between the sounds and produce /əu/ correctly (Also see 2.20).

/au/	/əu/	/au/	/əu/
now	: no	how	: hoe
bout	: boat	bow	: bow (for (bending) shooting)
loud	: load	found	: phoned
row (quarrel)	: row (line)	rouse	: rose, etc.

(iii) /iə/ and /uə/ : Since most Indian languages have /i/ and /u/, the first elements in these two diphthongs do not present much of a problem. The problem usually arises with the use of the second element and diphthongisation of the sequence. If /ə/ has been practised well, pupils can add the two elements by following the technique suggested in (i) and (ii) above.

However, some speakers (e.g., Assamese) usually add a weak form of /e/ after /i/ in /iə/. This can be avoided by making the second element more like /ʌ/, particularly at the end of a word.

/uə/ is also variously mispronounced as /or/ (e.g., *tour* * /tor/), /uor/ (e.g., *poor* * /puor/), etc. depending upon the spelling. But here it is more a case of spelling-pronunciation than an inability to produce the sound. Pupils would be able to pronounce it if they know where to use it, and for this the teacher's correct pronunciation is the only remedy.

As has already been mentioned, /uə/ is becoming rare, and in many words (particularly where this sound occurs at the end) it may be replaced by /ɔ:/ . But for our pupils the diphthong seems easier than /ɔ:/ , and in any case they will have to use it in medial positions in words like *jewel*, *fuel*, *cruel*, etc. and even in final position in *fewer*, *cure*, etc.

Further, since all the words ending with the centring diphthongs have the linking /r/ at the end (as suggested by the spellings), and since the silencing of the /r/ is not considered essential, pupils may sound the /r/ if it is found helpful. But in that case they should be warned against adding an extra syllable to the word in the process e.g., *sure* /ʃuə/ becoming /ʃu-ər/.

Besides the words cited above, some of the common words where /uə/ occurs are :

pure /pjʊə/; *endure* /in'djuə/; *security* /si'kjuəriti/ : *curious* /'kjuəriəs/; *furious* /'fjuəriəs/; *insurance* /in' fʊəns/; etc.

(iv) /ɛ ə/ : The first element of this diphthong is the Cardinal Vowel No. 3 and it does not occur as a pure vowel English. It is a front

vowel and its tongue position is almost midway between English /e/ and /æ/. This means that to keep it apart from /e/ the tongue is to be slightly lowered.

But since this diphthong usually occurs in words spelt with *-air* (e.g., *air*, *pair*, *fair*, etc.), Indian speakers tend to raise their tongue for a following non-existent /i/ (suggested by the spelling) in saying its first element, and as a result produce a sound midway between /e/ and /ei/, for instance, *pair* would be pronounced somewhat like */peiər/. (This is due to the influence of vowel harmony, discussed in 2.17 (ii) (e).) The same tendency also gets extended to words spelt *-are*, e.g., *fare*, *mare*, *bare*, etc., perhaps through the influence of the homophones like *pair/pare*, *fair/fare*, *hair/hare*, etc.

The problem for our pupils therefore is to make the first element more open than /e/ by resisting the tendency for vowel harmony induced by the spelling, and to make the glide from /ɛ/ to /ə/ smooth and natural. To counteract the tendency to raise the tongue for the first element it is even advisable to practice using /æ/ as the starting point.

The vowel contrasts given in 2.20 (F & G) below may be used for practice.

2.20 PRACTICE MATERIAL FOR VOWEL CONTRASTS

The following sets of words involving diphthongs in contrasts that are likely to be difficult for our pupils are suggested for practice. Such practice should, however, be done after making the pupils realise the difference between the sounds through proper demonstration by the teacher. Since such mechanical practice is likely to be uninteresting to the pupils, it should be done only for a short while at a time. The material given here is suggestive only; the teacher is expected to prepare his own as needed :

- | | |
|--|--|
| <p>A. /æ/ /ei/</p> <p>can : cane</p> <p>tap : tape</p> <p>mad : made</p> <p>rat : rate</p> <p>hat : hate</p> | <p>B. /ə/ /əu/</p> <p>not : note</p> <p>hop : hope</p> <p>cop : cope</p> <p>nod : node</p> <p>cod : code</p> |
| <p>C. /æ/ /e/ /ei/</p> <p>mat : met : mate</p> <p>man : men : mane</p> | <p>D. /ə/ /ɜ:/ /əu/</p> <p>cot : caught : cote</p> <p>not : naught : note</p> |

bad : bed : bade

fad : fed : fade

rot : wrought : wrote

cod : cawed : code

E. /ei/ /ai/ /əu/

lane : line : lone

cane : kine : cone

stale : stile : stole

F. /e/ /æ/ /ɛə/

pet : pat : pair

met : mat : mare

bet : bat : bear

/bɛə/

pale : pile : pole

ten : tan : tear (v)

/tɛə/

male : mile : mole

then : than : there

G. /iə/ /aiə/ /ɛə/

sheer : shire : share

beer : buyer : bare

fear : fire : fare

tear(n) : tyre : tear(v)

weary : wiry : wary

H. Say these sentences:

(a) Can Mack make a cane basket ?

(b) The mad man made a hat.

(c) He caught a rat near the cot.

(d) Can you tell a tale ?

(e) The naughty boy stole a ten-rupee note from the stall.

2.21 CONSONANT SEQUENCES

It has already been mentioned that every language has its unique sound structure. So far, we have been examining the various sound segments or bits of sound that are used in English. But since English too has its own sound structure, there are some established ways in which these bits can combine. For instance, if we came across a combination of sounds denoted by the spelling, say, *ngam*, we could immediately say that this could not be an English word since /ŋ/ does not occur initially in English. On the other hand, if we met the group, say, *screap*, we would not be so sure, because such a combination does occur in English, for instance, in *scream*.

Another point to be noted about English speech is that the consonants are the dominant sounds in it. It will be apparent from

the fact that if we left out the vowel *letters* in a sentence, say, *Give me the book*, and write it as :

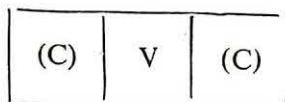
G-v-m-th-b-k,

it would not be difficult to guess the words. The same will be the case if we left out the vowel *sounds* of the sentence in speaking. On the other hand, if we leave out the consonants and write the sentence as:

-i-e-e-e-oo-,

it will be understood neither in writing nor in speech. This predominance of the consonants in English speech is also borne out by the typical consonant clusters in words like *strengths*/streŋθs/, *sixths*/siksθs/, etc. where three or four (sometimes even five) consonants occur together. Such clustering of consonants is a characteristic feature of English speech, and, therefore, in order to speak the language intelligibly, one has to master these difficult sequences.

To understand and master the sequencing of sounds in English it is necessary to have some idea of the structure of the SYLLABLE. Physiologically, the syllable is sometimes defined as the sound that we make with a single 'chest pulse'; and, since in speaking the breath comes out in such pulses, it is also the minimum speech sound that we make. Linguistically, however, a syllable corresponds to a vowel, which is called the 'peak' of the syllable. The structure of the syllable may therefore be represented by:



where C stands for one or more consonants and V for a vowel. The brackets indicate that there may or may not be any consonants at either or both of these positions. (In some cases, however, there may be a syllable without a vowel, as in the second syllable of words like: *bottle*/bɒtl/, *prism*/prɪzm/, *button*/bʌtn/, etc. When a consonant, usually one of /l, m, n/, so makes a syllable with the preceding consonant, it is called a SYLLABIC CONSONANT.

It has been found that, normally, the maximum number of consonants that may occur before the vowel in an English syllable is three, while that after it is four.

However, as already observed, there is great restriction in the distribution of the sounds in a language. Every sound cannot combine with every other sound, nor can it occur in all the three positions (initial, medial and final) in a word. For instance, in English, out of the possible 576 two-consonant combinations (24 consonants taking 2 at a time : $24 \times 24 = 576$) less than 40 can come in the beginning of a word. The tables of vowels and consonants given in 2.10 and 2.14 will also show that quite a number of sounds cannot occur either initially or finally in a word. Some of the CONSONANT CLUSTERS that can occur initially and finally in a word in English are given below:

2.22 INITIAL CONSONANT CLUSTERS

(i) 2-Consonant Clusters

The clusters of two consonants that can occur initially are limited to the following two broad groups :

- (a) /s/+ /p,t,k,f,m,n,l,w or j/: e.g., *speak, stick, skin, sphere* (rare), *smell, snake, slim, swan, sue*.
- (b) /p,t,k,b,d,g,f,θ,ʃ,v,m or n/+ /l,r,w or j/: e.g., *please, pure* /pjuə/, *quick* /kwɪk/, *view* /vju:/ (rare), etc. (Some of the combinations, e.g., /nl/, /nw/, /dl/, /pw/, etc. are either rare or do not occur at all. /hw/ in *wh*-words is usually pronounced /w/).

(ii) 3-Consonant Clusters

There are only seven consonant clusters of three elements that can occur initially in a word, all of which have /s/ as the first element. They are:

- (a) /spr/: *spring*; (b) /str/: *string*; (c) /skr/: *screw*; (d) /stj/: *student*;
- (e) /spl/: *splendid*; (f) /skw/: *square*; (g) /spj/: *spurious* (rare)

From the above the following restrictions in the word-initial clusters may be noted :

- (a) Of the 24 consonants, only 13 can occur as the first element of a word beginning with a cluster. The others, namely, /w,ə, z, l,r,ʒ,j,h,ŋ,tʃ,dʒ/ do not usually occur in this position. All of them (except /ŋ/ and /ʒ/) can, however, occur singly at the beginning of a word.
- (b) Clusters of more than three consonants usually do not occur in the beginning.

- (c) There is no doubling of consonants in English. The two letters in the spelling of a word (e.g., *utter*/'ʌtə/) represent one sound.

2.23 FINAL CONSONANT CLUSTERS

Unlike initial clusters, final clusters are more varied; mainly because various derivational and inflectional suffixes (See 3.03.) are added at the end of words. Further, in this position clusters of as many as five consonants may also occur, whereas in the initial position a cluster of three is the limit.

(i) 2-Consonant Final Clusters

The number of 2-consonant clusters that may occur at the end of a word is almost double such clusters that may come initially. However, they too are limited to the following nine broad groups:

- (a) Plosive+Plosive, e.g., /-pt/: *stopped*; /-gd/: *bagged*; etc.
- (b) Plosive+Fricative, e.g., /-ps/: *cups*; /-bl/: *table*; etc.
- (c) Plosive+Nasal, e.g., /-dn/: *sudden*; /-kn/: *silken*; etc.
- (d) Fricative+Plosive, e.g., /-st/: *missed*; /-zd/: *advised*; etc.
- (e) Fricative+Fricative, e.g., /-fs/: *laughs*; /-lf/: *self*; etc.
- (f) Fricative+Nasal, e.g., /-fn/: *stiffen*; /-zm/: *prism*; etc.
- (g) Nasal+Plosive, e.g., /-mt/: *dreamt*; /-nd/: *bend*; etc.
- (h) Nasal+Fricative, e.g., /-nθ/: *ninth*; /-mf/: *nymph*; etc.
- (i) Clusters with an affricate (These may also be regarded as 3-consonant clusters.), e.g., /-tʃn/: *kitchen*; /-dʒd/: *charged*; /-ldʒ/: *indulge*; /-ntʃ/: *clench*; /-ndʒ/: *range*; etc.

(Note: The /l/ in (b) and the /n/ and /m/ in (c) and (f) are syllabic as noted in 2.21 above.)

(ii) 3-Consonant Final Clusters

Like the 2-consonant clusters, most of the 3-consonant clusters result from the addition of suffixes to the former groups. There are also a few more which broadly conform to the 2-consonant patterns. Hence, the number of such clusters is greater. A few examples follow:

- (a) A 2-consonant cluster (second element voiceless) followed by /s/ or /t/: e.g., /-pθs/: *depths*; /-sps/: *wasps*; /-ŋθs/: *lengths*; /-mpt/: *prompt*; /-kst/: *mixed*; /-lft/: *wolfed*; etc.

(b) A 2-consonant cluster (second element voiced) followed by /z/ or /d/: e.g., /-zmz/: *prisms*; /-pnz/: *opens*; /-blz/: *troubles*; /-dld/: *muddled*; /-fld/: *shuffled*; /-pnd/: *opened*; etc.

(c) A 2-consonant cluster followed by /l, m, n or θ/: e.g., /-ksl/: *axle*; /-ksm/: *buxom*; /-mpn/: *dampen*; /-ftθ/: *fifth*; etc.

(iii) 4-Consonant Final Clusters

Though not as numerous as two- or three-consonant clusters, quite a number of 4-consonant clusters occur in word-final positions. Like the other clusters, most of them result from addition of suffixes. Some typical examples are:

e.g., /-mplz/: *examples*; /-ftθs/: *fifths*; /-gnld/: *signalled*; /-kslz/: *axles*; /-ksts/: *texts*; /-vnθs/: *sevenths*; etc.

(iv) Final clusters of more than four consonants

Clusters of more than four consonants usually do not occur, except in a few words like: *convents* /kɒnvnts/; *thousandths* /'θauzntθs/, etc., and that too in rapid speech only.

On the other hand, quite a number of consonants can come together across syllable or word-boundaries (i.e., between two vowels). In rapid speech the conventional division of the sounds into words is not as clear as in writing, and therefore the final cluster of one word can combine with the initial cluster of the following. Theoretically, therefore, there may be clusters of as many as eight consonants (five final and three initial). A few examples are given:

- (a) Five consonants: *mixed sweets* /mɪkstswi:ts/
- (b) Six consonants: *next spring* /nekstsprɪŋ/
- (c) Seven consonants: *(the) text's stupid* /tekststjupɪd/
- (d) Eight consonants: *angles screamed* /eɪndʒlzkri:md/

From these examples it can be seen that in such positions even two identical sounds may occur side by side, e.g., *bad dream*; *slip past*; *big gun*; *still life*; *maiden name*; *rough file*; etc.

Since doubling of consonants does not occur in English, in saying these double sounds the first sound is lengthened to twice its normal length. In the case of two plosives (which may not be identical) the closure is held till the end of the second sound. As a result there is only one explosion instead of two. The

phenomenon is known as DELAYED PLOSION. The same is the case when there are three plosives in succession; only the third is exploded, e.g., *strict parents; slept badly; lagged behind; etc.*

2.24 HOW TO PRONOUNCE DIFFICULT CLUSTERS

As many of the English consonant clusters do not occur in our languages, they present a formidable teaching problem. The most important point to remember is that a cluster is characterised by smooth transition from one consonant to another. This can be practised with the technique of forward chaining mentioned in 2.11 (iii). The technique consists in beginning with shorter clusters and then gradually adding up new elements to them. For instance, to practise the clusters / $\eta\theta nd$ / and / $mpnz$ / the chains: *long, length, lengthen, lengthened*, and *dam, damp, dampen, dampens* may be used. The reverse process, known as BACKWARD CHAINING may also be used. Here the pupils begin with the last sound of the cluster and progressively add the preceding elements. For instance, to say the / spr / cluster in *spring* they may begin with *ring* and practise the series: *ring, pring, spring*.

Further, since many of the clusters result from the disappearance of the neutral vowel / ∂ / in rapid speech, pupils may practise by inserting the vowel and then gradually eliminating it. In some cases they may even be allowed to retain a minimum vowel. But care should be taken to see that this does not result in a change of meaning or sound un-English. Minimal pairs like the following may be used to bring home the difference: *state/estate; scape/escape; sport/support; blow/below; etc.*

2.25 VOWEL SEQUENCES

Since a syllable corresponds to a vowel or a diphthong, a sequence of vowels means a sequence of syllables without intervening consonants. Only a few such sequences occur in English and they are not so difficult as the consonant clusters.

Most of the sequences result from the addition of a syllable beginning with / ∂ / to a syllable ending with a pure vowel or a diphthong, or the addition of the *-ing* suffix to such syllables. Some of these sequences are also regarded as belonging to a single syllable, thus making the sequence a triphthong, (See 2.13.) The following are the typical sequences:

- (a) Pure Vowel + /ə/: *carrier*; *bluer*; etc.
- (b) Diphthong + /ə/: *riot*; *piety* /paɪəti/; etc.
- (c) Pure Vowel + -ing : *being*; *doing*; etc.
- (d) Diphthong + -ing : *going*; *knowing*; *buying*; etc.

In addition, there are also a few other sequences, e.g., *chaos*/keɪʊs/; *bluish*/blu:ɪʃ/; *react*/riækt/; etc.

As in the case of the consonants, vowel sequences may also occur across word-boundaries, e.g., *my own* /maɪəʊn/; *go out* /gəʊaʊt/; etc.

2.26 THE SPEECH FLOW

So far we have been discussing the individual sounds and their sequencing. But speech is a continuous activity and these individual sounds and their sequences carry little meaning unless they are set in motion according to some accepted patterns of movement. As a matter of fact, English people listen more for this patterned movement than for the individual sounds to get the meaning of an utterance. Therefore, contribution of this movement to the overall intelligibility of speech is much greater than the articulation of the sound segments.

This dynamic aspect of speech, which W.S. Allen calls the *SPEECH FLOW* (*Living English Speech*: Introductory Notes), has four basic components, namely, juncture, stress, rhythm and intonation (also see 2.04). Since all these components can differentiate meaning, as will be seen from the discussion below, they are regarded as distinguishing features of the language as the phonemes. In fact, some phoneticians call them *SUPRA-SFGMENTAL PHONEMES*.

2.27 JUNCTURE

While speaking, we move rapidly from one sound to another. This process of getting from one sound to another is known as *TRANSITION*. The kind of transition that occurs between two phonemes of the same word is not the same as what occurs between the last sound of one word and the first sound of the next. The former is called *CLOSE TRANSITION* and the latter *OPEN TRANSITION* or *JUNCTURE*. In close transition the boundary between the two phonemes is not clearly discernible, while in juncture a pause clearly divides the two. Thus the juncture in speech may be compared to the blank space or the hyphen between two words in writing. Like any other language, English too uses juncture to

distinguish between two otherwise identical sequences of phonemes. Thus the following pairs under (a) and (b) have the same phonemes, may have the same stress pattern and intonation, and yet can be kept apart by means of juncture.

- | | |
|-----------------------------|-----|
| (a) | (b) |
| all together : altogether | |
| I scream : icecream | |
| an aim : a name | |
| it swings : its wings, etc. | |

2.28 STRESS

If we try to find out one single feature which distinguishes English *speech* from most Indian *speech*, we would find that it is the regular occurrence of some loudly uttered syllables in English that accounts for this difference. As a matter of fact, Indian speech can be made to *sound* like English by emphasising some of the syllables at regular intervals, as is sometimes done by actors playing the roles of Englishmen in plays written in Indian languages. This aspect of giving greater prominence to some of the syllables is called *stressing*. The stressed syllable is said with greater vehemence and therefore, in effect, it is louder than the others which are called unstressed syllables. Since the vowel is the peak of the syllable, it is the vowel that carries the stress. In unstressed syllables the vowel becomes so weak that it usually tends to assume the quality of the neutral vowel /ə/ which never occurs in a stressed syllable.

In English, stress, like the phoneme, is used to distinguish meaning, both at the level of the word and at the level of the sentence. There are, therefore, two kinds of stress: the **WORD-STRESS** (also called **SYLLABLE-STRESS**) and the **SENTENCE-STRESS**.

2.29 WORD-STRESS

Each English word consisting of more than one syllable has a fixed stress pattern. This pattern is fixed for each word like its spelling, and the syllable which carries the heaviest stress is indicated in the dictionaries by putting the stress mark (') before or after it. (In this book the mark is placed *before* the syllable). This means that the particular syllable carries the potential stress,

and whenever the word occurs in a stressed context (See sentence-stress below) or is uttered in isolation, only this syllable will be stressed.

But this does not mean that all the other syllables of the word will be completely unstressed. Normally, in English two unstressed syllables rarely occur before a stressed one. Therefore, in words consisting of three or more syllables, the syllable which is two syllables before the syllable with the heaviest stress receives an amount of stress which is intermediate between the heaviest and the weakest stress. This intermediate stress is called **SECONDARY STRESS** while the heaviest one is called the **PRIMARY STRESS**. The secondary stress may however, occur in other contexts also, e.g., in Compounds (See 2.30 below). This stress is usually indicated in the dictionaries with a low mark (.) before the syllable. Conventionally, if not specifically indicated, the word *stress* means the primary stress only.

As already indicated, word-stress may be used to distinguish between the meanings of two words made up of the same sounds. For example, '*object*' (stress on the first syllable) is the noun, while *ob'ject* (stress on the second syllable) is the verb. Other such pairs, are:

Nouns: 'conduct; 'permit; 'record; 'import; 'subject; etc.

Verbs: con'duct; per'mit; re'cord; im'port; sub'ject; etc.

2.30 STRESS IN WORD-GROUPS

Stress-pattern also distinguishes compounds (3.10) from groups of two words. Usually, when two words form a compound, the first element carries the primary stress while the second element is given secondary stress. When the two words are not treated as a compound, both the words are equally stressed. Thus the stress-pattern for compounds is /'—, —/ and that for word-group is /'—'—/. The following examples will make this point clear:

- (i) 'black'bord (for writing, it may not even be black)
'black'bord (the board is black; it may not even be used for writing).
- (ii) 'dancing,master (He teaches dancing.) 'dancing'master
(The master is dancing.)
- (iii) 'black,bird (a species of bird) 'black'bird (The bird is black.)

It should however be remembered that human speech is rarely amenable to rules. The stress-pattern for compounds given above therefore indicates only a general tendency. For the sake of rhythm (for instance, to avoid two heavily stressed syllables occurring in succession) or for emphasising a particular syllable, this pattern may be disrupted.

Again, though the stress-pattern of each word is fixed, the principles governing the incidence of stress is rather complex and cannot be brought under a few simple rules. Even so, the commonest words in the language (about 3000) which constitute about 95 per cent of the words on an average printed page do follow an easily definable pattern of stressing. And even the remaining 5 per cent, barring a few exceptions here and there, do not behave as erratically as they seem to be. The problem of correct stressing of words in English appears insurmountable because the commonest words referred to above constitute less than one per cent of the total words in the language. But it is often forgotten that the remaining 99 per cent comprises words which are used less frequently. Further, there are a large number of monosyllabic words, which do not present any problem at all.

2.31 RULES FOR WORD-STRESS

A few general rules that usually determine the stress-pattern of a word are given below, but it should be remembered that correct stressing, like any other language skills, is more a matter of habit than of memorising rules. The rules are given as aids for practising the patterns and not for finding out the pattern. For the latter, a dictionary will be a much better guide.

- (i) Since two unstressed syllables generally do not occur at the beginning of a word, one of the first two syllables of a word carries either a primary or a secondary stress.
- (ii) Suffixes and many of the prefixes are usually unstressed. (For exceptions, see (v) and (vi) below).
- (iii) In words of two or three syllables without any easily recognisable prefix the primary stress usually falls on the first syllable, e.g., 'captain; 'chicken; 'father; 'freedom; etc.
- (iv) Two-syllable words ending in -ate are usually stressed on the first syllable when they are nouns or adjectives, and on the second when they are verbs. A few examples follow:

Nouns and Adjectives: 'private; 'senate; 'mandate; etc.

Verbs: lo'cate; re'late; va'cate; etc.

(Note: -ate is pronounced /eit/ when stressed and /it/ when unstressed.)

- (v) Words of two syllables beginning with a prefix which has no distinct meaning of its own are sometimes stressed on the prefix itself. Most of these words are either nouns or adjectives. When they are verbs, the stress is usually on the second syllable. (See 2.29.) Examples:

Nouns and adjectives: 'adverb; 'insult; 'prefix; 'pronoun; 'contest; etc.

Verbs: con'test; de'crease; di'gest; in'sult; trans'fer; etc.

- (vi) Normally, two primary stresses do not occur in a word. But in some derived words (and compounds) where the prefix has a distinct meaning and the root word itself can also be used independently, two primary stresses may occur. However, when the meaning of the derived word deviates markedly from the meaning of the root word this rule does not apply. Thus 're'take comes under this category but re'view does not. Some of the common prefixes that come under this rule are:

ante-; anti-; bi-; co-; de-; dis-; ex-; extra-; half-; in-; inter-; mid-; mis-; non-; over-; post-; pre-; pro-; re-(again); semi-; sub-; super-; trans-; ultra-; un-; vice-; etc. (e.g., 'ante'date; 'co'-exist; 'de'control; 'half-'dead; 'over'age; 'post'graduate; 'sub'let; 'un'beaten; 'vice-'chancellor; etc. (Some notable exceptions: (a) where only the prefix is stressed are: 'forefather; 'midnight; 'half-truth; 'overcoat; 'postscript; etc; and (b) where only the root syllable is stressed are: dis'arm; dis'close; mis'fortune; in'active; un'certain; un'common; un'usual; etc.)

- (vii) Words with the following endings are usually stressed on the syllable immediately preceding the ending:

-graphy: bi'ography; te'legraphy; ge'ography; or'thography, etc.

-logy: bi'ology; psy'chology; metho'dology; ge'ology; etc.

-ial: me'morial; in'dustrial; ad'verbial; po'tential; etc.

-ible: res'ponsible; in'credible; com'patible; com'bustible; etc.

-ic(s): e'lectric; ro'mantic; demo'cratic; pho'netics; etc.

-ion: edu'cation; o'pinion; sub'mission; pro'vision; compe'tition; etc.

-ious: am'bitious; hi'larious; mal'licious; meri'torious; etc.

-itor: in'hibitor; 'creditor; so'licitor; pro'genitor; etc.

-ity: elec'tricity; pub'licity; munici'pality; proba'bility; etc.

-sive: co'hesive; de'cisive; po'ssessive; res'ponsive; etc.

(Some notable exceptions are: a'rithmetic; 'politics; 'lunatic; 'rhetoric; heretic; 'catholic; 'purposive).

- (viii) Words with the following endings are usually stressed on the ending itself:

-ee: de'gree; guaran'tee; nomi'nee; refe'ree; refu'gee; etc.

-eer: engi'neer; mountai'neer; pio'neer; profi'tee; racke'teer; etc.

-ese: Assa'mese; Chi'nese; journa'lese; manga'nese; etc.

-ette: ciga'rette; kitche'nette; ga'zette; nove'lette; etc.

-ique: phy'sique; tech'nique; u'nique; etc.

- (ix) In longer words consisting of four or more syllables, the general tendency is to have the heaviest stress on the third syllable *from the end*. For example:

anni'versary; cu'rriculum; de'mocracy; indi'vidual; sig'nificant; spec'tacular; etc. (This rule also operates in some of the long words given in (vii) above. Some notable exceptions are the adjectives ending in -able e.g., 'com'fortable; de'sirable; con'siderable; etc. and the words: 'accuracy; 'aristo crat; ad'ministrative; 'literature; etc.)

2.32 SENTENCE-STRESS

It has been stated that the stress carried by a particular syllable of a word is only potential and that this syllable will be stressed only when the word occurs in a stressed context. This context is provided by the sentence. While saying a sentence the speaker puts the stress on different words in order to show their importance in relation to the other words in the sentence. Since the number of possible sentences in a language is infinite and since even the same

sentence can be said in different ways to convey various shades of meaning, it is not possible to formulate any rules to indicate the incidence of stress on the different words in a sentence. But even so, sentences can be broadly divided into two major kinds on the basis of their stress-patterns. One kind may be called normal or UNEMPHATIC and the other contrastive or EMPHATIC.

In a normal or unemphatic sentence all the *meaningful* words are equally important to the speaker and hence they are all almost equally stressed, while the empty or the structural words usually go unstressed. (For detailed discussion on meaningful and structural words see, 4.06.)

But in exceptional circumstances, the meaningful words may lose their stress and even the structural words may be stressed. Such circumstances arise when the speaker wants to put special emphasis on a particular word or wants to contrast it with something else. In such cases any word may be stressed heavily, depending upon the emphasis or the contrast intended. For example in the sentence *I 'think he 'wants us to 'go* the three meaningful words as shown will be stressed when no special emphasis or contrast is intended. But the same sentence in the emphatic form will be stressed differently depending upon the contrast the speaker wants to imply. For example (the words in bold letters carry this contrastive stress):

- (a) I think he wants us to go. (Meaning: 'You may not think so')
- (b) I **THINK** he wants us to go. (Meaning: 'I am not sure.')
- (c) I think **HE** wants us to go. (Meaning: 'Not the others.'). etc.

The sentences containing such heavily stressed words are called emphatic sentences. These sentences are usually charged with a high degree of emotional content, and the stress on the contrastive word is a shade heavier than the normal primary stress. In a highly emotional utterance this becomes so heavy that all other syllables lose their stress. This stress in speech is equivalent to underlining, italicising or printing in bold type in writing.

2.33 RHYTHM

Another aspect of speech which controls the incidence of stress in an utterance is the aspect of RHYTHM. Rhythm is inherent in

all forms of continuous activity; and since speech is also a form of continuous activity it too has its own rhythm. It is usually believed that only poetry is characterised by regular rhythm. But even the most prosaic speech can be as rhythmic as the best kind of poetry.

The unit of English rhythm is the FOOT. A foot consists of a stressed syllable which may or may not have unstressed syllables either before or after it; and English speech is marked by occurrence of such stressed syllables at *'regular' intervals of 'time'* (The stress-pattern of the italicised phrase itself, when said properly, will demonstrate the truth of this statement). The trick of performing this almost impossible feat of having the stressed syllables at equal intervals lies in squeezing together the unstressed syllables and concentrating the 'punch' on the stressed ones. For this English uses special weak forms of the structural words, which are usually unstressed, the strong forms being used only in exceptional circumstances. (Some of these weak forms are listed in 2.37 below.)

Since the tendency in English speech is to have stressed syllables at equal intervals, the speaker moves faster when there are a large number of unstressed syllables to cover and slows down in order to fill out the time when there are fewer or no such syllables. Therefore, the time required to say a sentence largely depends on the number of stressed syllables in it, and not on the length of the sentence. That is why English speech is called STRESS-TIMED. The following two sentences which have three stressed syllables each would take *approximately* the same time to say though the total number of syllables in the second (10) is twice that of the first (5) :

- (a) He 'wants to 'go 'home. (5 syllables, 3 stressed)
- (b) I 'think that he 'wants me to 'take him there.
(10 syllables, 3 stressed)

2.34 INTONATION

Stress has been described as the relative loudness or the degree of force applied on different syllables. INTONATION, on the other hand, is the change of pitch of the voice. It may be called the 'melody' or the 'tune' of speech.

It is apparent that this tune or intonation, like the phoneme and stress, is a feature of meaning in speech, for the same word or a group of words will carry different meanings when said with different tunes. For example, the word *yes* which is normally used to indicate affirmation can be made to indicate enquiry or even surprise when said with the appropriate tune.

In English different intonation patterns are associated with different types of sentences. They also carry a feeling tone; that is, they also indicate the attitude of the speaker; such as, excitement, surprise, disgust, sympathy, regret, concern, indifference, etc. This makes intonation a highly complex aspect of speech, the study of which requires specialised training in phonetics. But for our purpose, we can at least identify the two basic tunes which constitute the various complex patterns. The best example where both these tunes can be easily identified is the traditional starting signal in sports: *one, two, three*. In saying the first two words the voice rises, while in the third (apart from a slight increase in stress) it falls. The first tune is called the *RIISING TUNE* and the second the *FALLING TUNE*. In utterances consisting of more than one syllable this rise or fall begins at the first stressed syllable and continues step by step until the last stressed syllable is reached. This last syllable is called the *NUCLEUS* or the *TONIC SYLLABLE* since the final pitch change occurs on this syllable. The nucleus may be anywhere in the utterance depending upon the sentence-stress (see above), but in normal unemphatic sentences it is usually the last stressed syllable. The unit of intonation-pattern is the *tone group* with a nucleus of its own, and this group may consist of a single word, a phrase, a clause or a sentence. Longer sentences are usually divided into such groups, the division roughly corresponding to the grammatical division of clauses and phrases. One of the most important aspects on which the intelligibility of speech depends is the focusing of information, and this focusing is done by putting the appropriate stress and intonation on the nucleus, the most significant syllable in the group (Also see 4.36).

The sentences below show the nucleus or the focus of information in some unemphatic and emphatic sentences. The slant line (/) indicates the division of tone-groups while the symbols ↗ and ↘ indicate rising and falling tunes respectively on the syllables

immediately following these symbols.

Normal unemphatic

- (a) This is 'my ↘book.
- (b) 'Where is 'your ↘book ?
- (c) 'Is that 'your ↗book ?
- (d) He 'gave me some ↗pens,/some ↗pencils/ and some ↘books.
- (e) 'Are those ↗birds/ or ↘kites ?
- (f) 'When he ↗came,/ I 'asked him to ↘wait.

Emphatic

- (a) ↘THIS is my book. (Meaning, 'Not the others'.)
- (b) This ↘IS my book. (Meaning: 'Who says it is not?')
- (c) This is ↘MY book. (Meaning: 'Not any one else's.')
- (d) Is this ↗YOUR book ? (Meaning: 'Do you dare to say so?')

2.35 INTONATION-PATTERNS AND THEIR USES

As has already been indicated, a number of intonation patterns are possible with the two basic tunes; namely, the rising and the falling tunes. The possible combinations are :

- I. Rising
- II. Falling
- III. Falling-Rising
- IV. Rising-Falling
- V. Rising-Falling-Rising

Of these, patterns IV and V, though more colourful, are somewhat complicated and may therefore be difficult for foreign learners to master. Even so, it is quite possible to speak English with good intonation by using the first three tunes only. Some of the speech-situations and patterns where these tunes are used naturally are discussed below.

TUNE I (*rising*)

Generally speaking, the rising tune is associated with something

inconclusive or anticipatory. Hence it is naturally used in the following:

- (i) In questions beginning with a verb (the so-called Yes-No questions) : e.g., 'Are you ↗angry with me ?
- (ii) In statements consisting of two tone-groups, the group containing the less important part of the statement (from the speaker's point of view) is said with the rising tune (and the other group with the falling tune). This roughly corresponds to the subordinate clause and the principal clause in grammar, e.g.,
 - (a) 'When I 'reached the ↗station,/the 'train had ↘left.
 - (b) We can ↘walk there/ if there is ↗time.
- (iii) In statements consisting of a number of tone-groups, the rising tune is used in the first groups to indicate that the statement is not yet complete. The falling tune is reserved for the last group to signal completion, e.g.,
 - (a) 'When I 'reached the ↗station,/the 'train was 'just ↗leaving/ and I 'jumped into the 'last ↘coach.
 - (b) My 'phone ↗number is/ ↗four,/ ↗one,/ ↘nine.
- (iv) In tag-questions when the speaker is not certain about the answer (for falling tune in tag-questions, see below), e.g., You 'didn't ↘tell anybody,/ ↗did you ?
- (v) In requests, apology and statements expressing sorrow, concern, sympathy, etc., e.g.,
 - (a) 'Please sit ↗down.
 - (b) I'm 'so ↗sorry.
 - (c) 'Pass the ↗sugar,/ ↗please.
- (vi) In statements expressing complaint, dissatisfaction, etc. e.g., You 'didn't ↗tell me.
- (vii) In statements used as questions (tone-questions), e.g., You ↗like it?

TUNE II (Falling)

From some of the examples given above, it will have been seen that the falling tune is generally associated with something conclusive or final. The following are some of the typical situations where this tune is used.

- (i) In general statements, e.g., 'Delhi is the 'capital of ↘India:

- (ii) In commands, e.g., 'Shut the ↘door,/↗please. (For polite requests, Tune I is used. See (v) above.)
- (iii) In questions beginning with an asking-word (the *wh*-questions), e.g., 'What's your ↘name? (Such questions can be made more personal by using the rising tune).
- (iv) In tag-questions expecting confirmation. (For rising tune, see (iv) in Tune I above.) e.g., To'morrow is ↘Monday,/↗isn't it?
- (v) In strong exclamations and statements expressing pleasure, e.g.,
 - (a) 'Good ↘heavens! (b) ↘Nonsense! (c) 'How ↘nice!

TUNE III (Falling-Rising)

- (i) In statements leading to a following tone group. (Also see (iii) in Tune I.), e.g., I [˘]looked at him/ and 'recognised him at ↘once.
(The symbol [˘] indicates the falling-rising tune on the following syllable.)
- (ii) In statements implying unspoken thoughts and reservations, e.g. I'd leave to [˘]go. (But you know I can't.)
- (iii) In statements expressing warning, e.g., 'Don't be 'too [˘]sure.
- (iv) In encouraging remarks, e.g., [˘]That's all right.
- (v) In expressing hope or wish, e.g., I [˘]hope it does not rain.

2.36 INTONATION OF SOME COMMON PHRASES

In saying some common phrases, the English people use different tunes to express politeness, pleasure, annoyance. etc. Foreign speakers are sometimes considered rude when they fail to use the appropriate tune. Here are some everyday phrases and formulas with their tunes.

- (i) The following greeting-formulas are said with the falling tune when meeting somebody:
 - (a) 'Good ↘morning. (b) 'Good ↘evening. (c) 'Good after ↘noon.
 - (ii) They are said with the rising tune when parting to imply pleasurable anticipation for future meeting:
 - (a) 'Good ↗morning. (b) 'Good ↗evening. (c) 'Good ↗night.
 - (d) 'Good after ↗noon. (e) 'Good ↗bye. (f) ↗Bye.
- (Note: The falling tune at parting will be considered rude.)

- (iii) To express real gratitude, *Thank you* is said with the falling tune on the first syllable: ↘ Thank you.

(Note: The rising tune or the nuclear stress on the second syllable sounds perfunctory and should be avoided.)

(iv) The following are said with the rising tune:

- (a) 'Yes ↗ please. (b) ↗ Sorry. (c) Ex'cuse ↗ me. (d) I beg your ↗ pardon? (requesting repetition)
- (v) When *I beg your pardon* is used to express apology, the falling tune (with the nuclear stress on *beg*) is appropriate: I ↘ beg your pardon.

2.37 WEAK FORMS OF STRUCTURAL WORDS

As already stated in 2.33, the structural words are not normally stressed and there are special WEAK FORMS of these words which are used in such unstressed positions. The strong form is used only when the word is said by itself or when used for emphasis, contrast, etc. or in certain positions in the sentence (e.g., the auxiliaries in questions and negation, the *wh*-words at the beginning of a sentence, etc.). Here are some of the structural words with their strong and weak forms:

Word	Strong form	Weak form(s)
a	/ei/	/ə/
am	/æm/	/əm/, /m/
an	/æn/	/ən/, /n/
and	/ænd/	/ənd/, /nd/, /ən/, /n/
are	/ɑ:/	/ə/
at	/æt/	/ət/
be	/bi:/	/bi/
can	/kæn/	/kən/
could	/kud/	/kəd/
do	/du:/	/du/, /də/, /d/
does	/dʌz/	/dəz/
for	/fɔ:/	/fə/
had	/hæd/	/həd/, /əd/, /d/

has	/hæz/	/hæz/, /əz/, /z/, /s/
have	/hæv/	/hæv/, /əv/, /v/
he	/hi:/	/hi/, /i:/
her	/hə:/	/hə/, /ə:/
him	/him/	/im/
his	/hiz/	/iz/
is	/iz/	/z/, /s/
me	/mi:/	/mi/
must	/mʌst/	/məst/, /məs/
my	/mai/	/mi/
not	/nɒt/	/nt/
of	/ɒv/	/əv/, /v/
shall	/ʃæl/	/ʃəl/, /ʃl/
should	/ʃud/	/ʃəd/, /ʃd/
than	æn/	/ðən/, /ðn/
the	/ði:/	/ði/, /ðə/, /ð/
them	/ðem/	/ðəm/, /ðm/
there	/ðeə/	/ðə/
to	/tu:/	/tu/, /tə/
us	/ʌs/	/əs/, /s/
was	/wɒz/	/wəz/
who	/hu:/	/hu/, /u:/, /u/
will	/wil/	/l/
would	/wud/	/wəd/, /əd/, /d/

2.38 POINTS TO PONDER

1. Why is the sound system of a language called a 'system'? Think in terms of 'restriction of choice' and 'interdependence of the members' in the English sound system.
2. What is the smallest member in the English sound structure? Show the hierarchy of the sound structure, beginning with this smallest member.
3. Some of the RP sounds are difficult and might sound funny to an Indian ear. What would you do about these sounds in your teaching?
4. If your own pronunciation is not satisfactory, what practical measures would you take to help your pupils to acquire a good pronunciation?
5. Which consonant clusters of English would be difficult for your pupils? What techniques would you adopt to teach them?

2.39 TASKS TO TRY

1. List the English consonant and vowel phonemes that do not occur in the mother-tongue of your pupils and write out, in phonetic script, at least 5 minimal pairs of words contrasting each of them with another phoneme.

2. Arrange some of the words from text lessons according to the word-stress rules given in 2.31 and note the exceptions.

3. If the musical beat TI represents an unstressed syllable and TUM a stressed one, the rhythm of the sentence *I think so* would be: TI-TUM-TI. On this model, give the rhythm of the following in musical beats:

a 'red 'pencil	'English 'language	'say it a'gain
a 'blue 'bird	go 'there	he has 'given them all
'very 'slow	'walk 'slowly	I 'didn't want to dis-
		'turb him
		at 'regular
		'intervals of time

4. Collect at least 5 items (words, phrases, etc.) to practise each of the following rhythmic patterns by your pupils. While giving the practice, you should say an item once and make the pupils repeat it at least three times after you, either in groups or individually. As far as practicable select the items from the speaking and reading lessons. (You may consult W.S. Allen's *Living English Speech* for preparing this material.)

- (a) TUM-TUM (b) TI-TUM (c) TUM-TI-TUM (d) TUM-TI-TI-TUM (e) TI-TUM-TI-TI-TI (f) TI-TUM-TI-TI-TUM-TI-TI

5. Take a passage from the reading text, divide it into tone-groups and mark the stressed syllables and the tune on the nucleus in each group. Read out the passage in class and make some of the pupils read it after you.

3

THE MORPHOLOGICAL STRUCTURE OF ENGLISH

3.01 THE SMALLEST MEANINGFUL UNITS

Every language uses words to signal meaning. A 'word' is usually defined as the smallest meaningful unit of sounds. The users of the language endow a particular group of sounds (arranged on the model of its own phonological structure) with a particular meaning and it functions as a word in that language. This definition may be true of the 'root period' of a language when man tried to convey simple ideas by arbitrarily attributing a meaning to a single or a group of sounds. But with the development of human civilization and the consequent growth of language, these elementary sound units came to be combined together to express more intricate meanings. In the case of many such combinations the original 'roots' have acquired a variety of meanings, or have become completely obscure. For instance, very few of us are now aware that the root part of *love* is *lov*. But even so, this process of combination or aggregation is still a living word-building process in language. In modern languages, words are usually formed not by arbitrarily attributing meaning to a sound or a group of sounds but by combining the existing meaningful units. The resources of a developed language is such that almost any new idea can be expressed by combining the existing units to form a new word.

In modern linguistics the minimum meaningful unit is called a MORPHEME (cf. phoneme as the minimum unit of sound). A word consists of one or more of these morphemes. For instance, the word *meaningful* is made up of three meaningful units or morphemes; namely, *mean*, *ing* and *ful*. Of these, however, only one, namely, *mean*, can stand by itself; the others, though carrying some

meaning, cannot so stand. The morpheme that can stand by itself is called a **FREE MORPHEME** and the one that cannot is called a **BOUND MORPHEME**. We should however remember that the bound morphemes, too, might have occurred freely or as indivisible parts of words in some remote period of the language and their present meanings, however vague they may be, are derived from their original use.

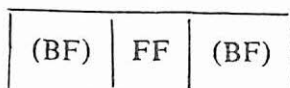
To test whether a morpheme is bound or free, it is necessary to see whether the form occurs freely in the language. Such a test, for instance, would show that the root *lov* mentioned above no longer occurs freely in modern English and the form *love* is now the minimum free unit to which other forms are added to get complex units like: *lovely*, *lovable*, *lover*, *loving*, *loved*, etc. To get at the morphemes of a word it is customary to first divide the word into its two immediate constituents; each of them is then divided into two, and so on, until they become indivisible. For instance, to get at the morphemes of the word *inequality*, it is first divided into its two immediate constituents, *in-* and *equality*. The first element cannot be reduced further, but the second can be cut up into two, *equal* and *ity*. As none of these can be cut up any further, we say that the word is made up of three morphemes, one free (*equal*) and two bound (*in-*, *-ity*). This process is known as **Immediate Constituent Analysis**, or **I.C. Analysis** for short. (For further examples, see 5.02.)

Since language is structured at the level of word as well, every language has its own distinctive patterns of combining these minimum forms (i.e., morphemes) to get larger units. The bound forms which can be added to the free forms are called **AFFIXES**. The free form without an affix is called a **SIMPLE FREE FORM** and the one derived by adding affixes to it is called a **COMPLEX FORM**. The unit made of two (or more) free forms (either simple or complex) is called a **COMPOUND**. (See 3.10 below.)

As has already been noted, a living language is characterised by change and, therefore, many affixes which were once extensively used may no longer be used now. Because of this reason, the affixes are sometimes divided into two groups: the 'dead' and the 'active' (or productive) affixes. The active affixes are those that are still being used and can be added to a new word coined or acquired by the language. Needless to say, our present discussion

will be confined to the active affixes only; and many of the forms which are complex from a strictly historical point of view will be regarded as simple if they cannot be reduced further in modern English. To further simplify matters, we shall also not use the terms 'root' and 'stem'. In their place we shall use a single comprehensive term, *BASE FORM*, to denote a form to which affixes are added.

In English, affixes are added either before or after the base form. The affixes that come before the base form are called *PREFIXES*, and those that come after it are called *SUFFIXES*. Since a word has been defined as a free form with or without bound forms, the structure of an English word can be schematically shown as:



Where BF stands for one or more affixes (i.e., bound forms) and FF for a free form. The items in brackets are optional; that is, there may or may not be any bound forms on either or both sides of the free form.

3.02 PREFIXES

Prefixes in English usually modify the meaning of the base form. The following are some of the active prefixes, together with their *approximate* meaning.

<i>Prefix</i>	<i>Approximate Meaning</i>	<i>Examples</i>
anti-	against	anti-people
arch-	chief	arch-enemy
bi-	twice, two	bi-monthly, bi-plane
co-	with	co-passenger
contra-	against	contra-indications
counter-	against	counter-move
de-	from, away	decentralise
demi-	half	demi-official
dis-	away, without	disable
em-	in, on	emplane
en-		encircle

equi-	equal	equidistant
ex-	former	ex-president
extra-	outside	extra-constitutional
hyper-	abnormally high	hyper-sensitive
i + { l- m- n- r- }	not	illogical immobilise invisible irresponsible
inter-	between	inter-college
intra-	within	intra-college
mal-	defective, bad(ly)	maladjustment, maltreat
mini-	small	miniskirt
mis- }		misbehave
non- }	not	non-committal
pan-	all	pan-Indian
post-	after	postgraduate
pre-	before	predegree
pro-	favouring	pro-capitalist
pseudo-	sham	pseudo-intellectual
quasi-	half, seeming(ly)	quasi-passive
re-	back, again	regain
semi-	half	semi-circle, semi-final
sub-	under	sub-committee
super-	very high degree	super-diplomat
trans-	across	trans-continental
tri-	three	tri-junction
ultra-	excessively	ultra-modern
un-	not	unusual
under-	not sufficiently (with vbs.) (placed) under (with <i>nm</i>)	under-estimate, under-secretary
vice-	next below	vice-president

More than one of these prefixes may occur together, as in: *non-cooperative*, *ex-vice-president*, *unreclaimed*, etc. Ordinarily, however, they are limited to two. And even in such cases the first element is usually one of the 'negative prefixes' (namely, *non-*, *un-* etc.). But theoretically there seems to be no limit to the number of prefixes occurring together, as seen in many long scientific terms. Such terms also show the capacity of the language to 'manufacture' adjective prefixes from almost any noun, the prefixes typically

ending in /ou/ e.g., *amino-acids*, *dichloroethane*, *hydro-bromide*, *Sino-Indian*, *Anglo-Burmese*, etc.

3.03 SUFFIXES

The suffixes are generally divided into two classes: (a) those that serve some grammatical functions, and (b) the others that are used to derive new words from the base form. According to these two functions the first group is called grammatical or INFLECTIONAL SUFFIXES and the second group is called lexical or DERIVATIONAL SUFFIXES.

In English, as in many other languages, words are sometimes modified or changed to meet some grammatical requirements. For instance, the word *like* in *Cats like milk* will have to be changed to *likes* for use in *The cat likes milk*. The forms so changed or modified to indicate their connection with or dependence on other words in the sentence or for other grammatical functions are called the INFLECTED FORMS of the words; and this is usually done by adding inflectional suffixes to the base form. However, unlike some highly inflected languages (e.g., Sanskrit, Latin, etc.) where even an entire sentence can be squeezed into a single inflected form, English uses inflection only for a few limited purposes.

They are:

- (i) *Plural Suffixes in Nouns*: In English, the plural suffix of the 'regular' nouns is spelt *-(e)s*. (For a discussion of the problem of spelling, see 6.05ff.) But if we compare the singular-plural forms like :

<i>book/buk/</i>	<i>flower/flauə/</i>	<i>rose/rouz/</i>
<i>books/buks/</i>	<i>flowers/flauəz/</i>	<i>roses/rouziz/</i>

we will find that English uses three different 'regular' suffixes to indicate plurality. They are: /s/ as in /bʊks/, /z/ as in /flaʊəz/ and /ɪz/ as in /rouzɪz/; spelt *-s* or *-es* in writing. But since they all stand for the same meaning; namely, 'more than one', they are regarded as variants of the same morpheme. Such variants of the same morpheme (i.e., with the same meaning), which may occur under certain phonetic conditions or freely as alternative forms, are called ALLOMORPHS of the morpheme. (Cf. allophones as variants of the phoneme.) In

view of this, the morpheme (on the analogy of the phoneme) may be regarded as a group of allomorphs that stand for the same meaning.

The above three variants (allomorphs) of the plural morpheme occur under the following phonetic conditions:

- /s/: When the base form ends in a voiceless sound other than one of the voiceless hissing sounds, viz., /s/, /ʃ/, /tʃ/.
- /z/: When the base form ends in a voiced sound other than one of the voiced hissing sounds, viz., /z/, /ʒ/, /dʒ/.
- /ɪz/: When the base ends in one of the above hissing sounds. (These six hissing sounds are together known as SIBILANTS.)

The above suffixes are called 'regular' because they occur in the vast majority of the words and are regularly added to any new words acquired or coined by the language. However, a few 'irregular' allomorphs of this morpheme still survive. They can be regarded as the relics of the past since they are no longer used with new words. Some of them are:

- (a) vowel change in the base, e.g., *man*/mæn/ → *men*/men/;
- (b) addition of /ən/ to the base, e.g., *ox*/ɒks/ → *oxen*/ɒksən/;
- (c) changing the base and adding the regular suffix, e.g., *calf*/kɑ:f/ → *calves*/kɑ:vz/; etc.

In a few cases, the base form is used for both singular and plural. (See Zero Allomorph in 3.05 below.)

- (ii) *Case Suffixes in Nouns*: The English noun has only one inflected case-form, namely, the possessive or genitive. The allomorphs of the genitive morpheme are identical with the plural allomorphs and occur under similar phonetic conditions, e.g., *book's* or *books'* /bʊks/, *flower's* or *flowers'* /flaʊəz/ and *rose's* or *roses'* /rouzɪz/. From these examples, one important point should be noted: the genitive suffix /ɪz/ (which occurs after a sibilant) is not sounded when it occurs with the plural morpheme. However, when the final sibilant of the base is not the plural morpheme, /ɪz/ is usually sounded, e.g., *Jones's* /dʒʌnzɪz/. There is, therefore, no difference in the pronunciation of, say, *books*, *book's* and *books'*; *boys*, *boy's*

and *boys'*; *doctors*, *doctor's* and *doctors'*; etc. All the three variants are spelt -'s when sounded, and when /iz/ is not sounded, as in the above examples with plural nouns, only the apostrophe (') is added after the final -s. (Note: The apostrophe is not used in the pronominal forms: *yours*, *its*, *hers*, *ours* and *theirs*.) However, there appears to be some vacillation in the case of proper names ending in a sibilant, e.g., *Jones*, *Keats*, etc. The more frequent practice seems to be to add the -'s to all such names except in the case of some classical names, or when the name ends in /iz/ or /i:z/ e.g., *Keats's* /ki:tsiz/, *Jones's* /dʒɔnziz/, etc. but *Jesus's* /dʒi:zəs/, *Hercules's* /hə:kjuli:z/, *Achilles's* /ə'kili:z/, etc.

The inflected case-form is generally used with nouns denoting persons only, and hence it occurs less frequently than the alternative case-phrase with *of*, or the *of*-genitive, as it is sometimes called.

(iii) *Present Tense Suffixes in Verbs*: In English, an inflected form of the verb (called the S-form) is used to agree with a third person singular subject in the present tense. This is done by adding -s or -es to the base form in writing, and the allomorphs of this morpheme too are phonetically identical with the plural and case-suffixes and occur under similar phonetic contexts, namely:

/s/: after a voiceless sound other than a sibilant, e.g., *looks*/luks/, *keeps* /ki:ps/, etc.

/z/: after a voiced sound other than a sibilant, e.g., *gives*/givz/, *sees* /si:z/; etc.

/iz/: after a sibilant, e.g., *teaches*/ti:tʃiz/; *praises*/preiziz/; etc.

All verbs except the auxiliaries *BE*, *DO*, *HAVE* and the full verb *SAY* regularly take this suffix. The verbs *DO*, and *SAY* are 'regular' in spelling, but in speech the addition of the suffix is accompanied by a change of the vowel in the base: /du:/ becomes /dʌz/ and /sei/ becomes /sez/. The other auxiliaries do not have any S-form. (See Modals, 4.17.)

(Note: The suffixes discussed under (i), (ii) and (iii) above are identical in form and occur under similar phonetic contexts. But they stand for different meanings, and should not, therefore, be mistaken for allomorphs of the same morpheme.)

(iv) *The -ing Suffix in Verbs*: All full verbs and the auxiliaries BE and HAVE (auxiliary DO has no -ing form) regularly take the -ing/iŋ/ suffix to form the present participle and the gerund. Since both these are identical in form and sometimes difficult to distinguish grammatically, they are conveniently labelled as 'the -ing form of the verb'. The suffix is regarded as inflectional when its function is purely grammatical. For instance, it is inflectional in the continuous (progressive) tenses of the verb. It becomes a derivational suffix when the resultant form has an adjectival or nominal function, e.g., *Seeing is believing* (here the suffix is used to derive the two nominals); *A rolling stone gathers no moss* (here the suffix is used to derive the adjectival).

(v) *Past Tense and Past Participle Suffixes in Verbs*: A comparison of the forms *saved*/seɪvd/, *stopped*/stɒpt/ and *wanted*/wɒntɪd/ would show that though the past tense and the past participle forms of the regular verbs are spelt -d or -ed, three different forms are added to the base. They are:

- /t/: after a voiceless sound except /t/, e.g., *looked*/lʊkt/;
- /d/: after a voiced sound except /d/, e.g., *begged*/bɛgd/;
- /ɪd/: after /t/ or /d/, e.g., *seated*/si:tɪd/; *sounded*/saʊndɪd/.

As in the case of the -ing suffix, these suffixes may be inflectional or derivational according to their functions. They have grammatical functions in the formation of the tenses (simple past and the perfect tenses) and in passivisation, and therefore in these functions they are inflectional. On the other hand, the past participle form (like the -ing form) is sometimes used in a purely adjectival function, e.g., *the wanted man*. In this function it is derivational. In this function it can even be added to nouns: e.g., *bearded*, *talented*, *(cold) blooded*, *(mean) minded*; etc.

The verbs which take these suffixes are called 'regular verbs' because the great majority of the English verbs take them. They are also regularly added to any new verb acquired by the language.

There are, however, a few common 'irregular verbs' (about 200 in all) which do not take these suffixes. The principal variations are: (a) changing the vowel in the base, e.g., *begin*, *began*, *begun*

(b) changing the vowel for the past tense and adding *-en* for the past participle form, e.g., *speak, spoke, spoken* (c) changing the final consonant, e.g., *send, sent, sent* (d) changing both vowel and final consonant, e.g., *teach, taught, taught* (e) changing the vowel and adding /t/ or /d/, e.g., *sleep, slept, slept*.

(vi) *Degree Suffixes in Adjectives and Adverbs*: The suffixes *-er* and *-est* are added to some adjectives and adverbs to form their comparative and superlative degrees. In many cases, however, the constructions with *more* and *most* are used in place of the inflected forms. The modern tendency is to avoid these inflected forms wherever possible. The following groups of words are usually inflected with these suffixes:

- (a) One-syllable words, e.g., *big, small, few*, etc. (Notable exceptions: *right, wrong, real*, etc.)
- (b) Two-syllable words that end in an unstressed vowel or a syllabic /l/, e.g., *pretty, narrow, simple, able*, etc.
- (c) Two-syllable words stressed on the second syllable, e.g., *po'lite, pro'found, sin'cere*, etc.

As has already been mentioned, except in the case of some one-syllable words, the alternative constructions with *more/most* are acceptable in most cases.

There are however some common adjectives which are 'irregular' in that they do not make their degree forms in either of the above ways (e.g., *good, bad, little*, etc). They make these forms through a process called SUPPLETION discussed in 3.04 below.

The three common adjectives ending in /ŋ/ are also regarded as irregular because an additional /g/ is added to the base before these suffixes, e.g., *strong* /strɒŋ/, *stronger* /strɒŋgə/, *strongest* /strɒŋgɪst/; *long* /lɒŋ/, *longer* /lɒŋgə/, *longest* /lɒŋgɪst/; *young* /jʌŋ/, *younger* /jʌŋgə/, *youngest* /jʌŋgɪst/.

(vii) *The Pronominal Inflexions*: The English noun has only two inflected forms, namely, the plural and the genitive case-form. But the English personal pronouns exhibit an elaborate system of inflected forms to distinguish not only case (subject, object and two genitives) and number (all except *you*) but also person and gender (at least in three of them). As this elaborate pronominal system was acquired by the language quite early in its career, many of the distinguishing features have been obliterated by long usage. It has therefore become extremely difficult to analyse them into

their respective bases and suffixes. Indeed, only the *self*-forms (which some grammarians regard as compounds) have an easily distinguishable suffix. Many of the others can also be regarded as instances of suppletion. (See 3.04 below.) Nevertheless, the pronominal forms given below represent an inflectional class:

Subject form	Object form	1st Genitive (dependent, i.e., followed by a noun)	2nd Genitive (independent, i.e., not followed by a noun)	Reflexive
--------------	-------------	--	--	-----------

Singular :

1st Person	I	me	my	mine	myself
2nd Person	you	you	your	yours	yourself
3rd Person					
(a) Masculine	he	him	his	his	himself
(b) Feminine	she	her	her	hers	herself
(c) Neuter	it	it	its	its (rare)	itself

Plural :

1st Person	we	us	our	ours	ourselves
2nd Person	you	you	your	yours	yourselves
3rd Person	they	them	their	theirs	themselves

Except the above and the pronoun *who*, all other pronouns behave more or less like nouns. A few of them have inflected forms to mark number and the genitive case only, e.g., *one, ones, one's; other, others, other's*; etc., but most of them have only one inflected form, either the plural or the genitive, e.g., *this, these; anybody, anybody's*; etc.

3.04 SUPPLETION

In the case of some of the inflected categories the base is modified to such an extent that no analysable variant of the suffix seems to occur in the inflected form, the base being replaced by a wholly new form. Many of the pronominal forms, e.g., *my, we, our*, etc., verbs forms, e.g., *be, is, are; go, went*; etc., adjective forms, e.g., *good, better*, etc., exhibit this phenomenon. Such replacement of the base by an entirely new form is called SUPPLETION.

3.05 ZERO ALLOMORPH

There are some words in English which apparently do not take some of the inflectional suffixes and remain invariable. For example, the noun *deer* does not take the plural suffix and the same form is used for both singular and plural. Similarly, the verb *hurt* does not take the past tense suffix, the same form being used for both present and the past tense. In such cases an 'invisible' variant of the suffix, called a ZERO ALLOMORPH, is said to occur. The zero allomorph is, of course, a myth. But it is a helpful concept to account for some otherwise inexplicable phenomena.

3.06 DERIVATIONAL (or LEXICAL) SUFFIXES

As has already been stated the suffixes used to derive new words from the base are called derivational suffixes. Though there are numerous such suffixes from a strictly philological point of view, many of them have become extinct in the sense that they are no longer used in the language to derive new words. Some of the active suffixes that are still freely used in the language are given below:

<i>Suffix</i>	<i>Class of words derived</i>	<i>Examples</i>
-able, -ible	adjective	workable, irresistible
-age	noun	leakage
-al	adjective	derivational
-ance, -ence	noun	observance, existence
-ant	noun	claimant
-ar, -er, -or	noun	beggar, worker, visitor
-ate	noun; verb	electorate, educate
-cy	noun	proficiency
-dom	noun	freedom
-ed	adjective	bearded, haunted (house)
-en	adjective; verb	silken, lengthen
-ette	noun (diminutive)	kitchenette
-ful	adjective	harmful
-fy	verb	personify
-graphy	noun	photography
-ic	adjective	heroic
-ical	adjective	historical
-ing	noun; adjective;	writing, interesting

<i>Suffix</i>	<i>Class of words derived</i>	<i>Examples</i>
-ion	noun	rebellion
-ise(-ize)	verb	equalise
-ish	adjective	wolfish
-ism	noun	groupism
-ist	adjective	opportunist
-ity	noun	deformity
-ive	adjective	remunerative
-less	adjective	worthless
-like	adjective	godlike
-ling,-let	noun (diminutive)	princeling, starlet
-logy	noun	biology
-ly	adverb; adjective	quickly, friendly
-ment	noun	movement
-ness	noun	darkness
-ory	adjective	migratory
-ous	adjective	dangerous
-some	adjective	troublesome
-th	noun; ordinals	width, tenth
-ure	noun	failure
-ward	adjective	westward
-ways	adjective; adverb	sideways
-wise	adjective; adverb	lengthwise
-y	noun	discovery

3.07 INFLECTIONAL AND DERIVATIONAL SUFFIXES

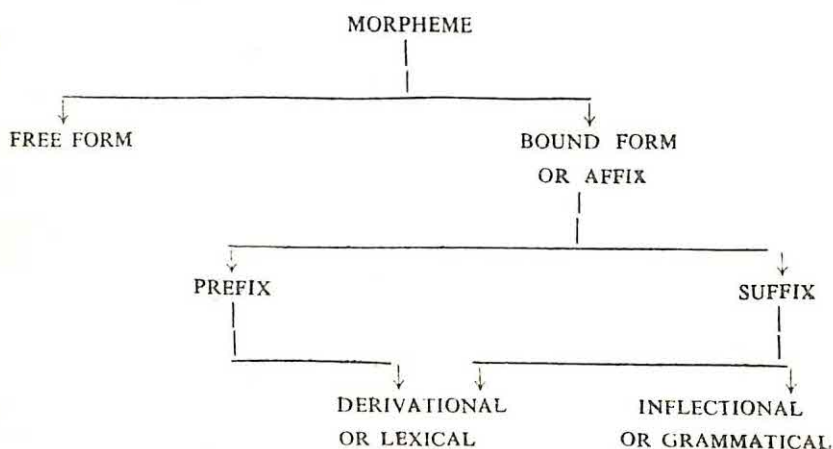
The following points of difference between the two kinds of suffixes may be noted:

- (a) A derivational suffix usually changes the base into another word-class (e.g., a noun into an adjective, an adjective into a verb, etc.), while an inflectional suffix does not so change the base but fulfils certain grammatical requirements in the sentence.
- (b) More than one derivational suffix may occur together (e.g., *loveliness*, *personality*, *backwardness*, etc.) but normally only one inflectional suffix occurs with the base.
- (c) Usually the inflectional suffix is the last item added to the base and no other suffix occurs after it. Hence, when the two kinds of suffixes occur together, the inflectional suffix follows the derivational suffix.

(Note: Sometimes, the distinction between the two kinds of suffix is not very clear-cut. For example, in forms like *doctors'*, *children's*, *wives'*, etc., the two inflectional suffixes (viz., the plural and the genitive) occur together. The forms like *markedly*, *reportedly*, etc. (-ed followed by -ly) and *writings*, *doings*, *willingness*, *willingly* (-ing followed by both inflectional and derivational suffixes) can be explained by assuming two derivational suffixes (-ed and -ing) identical in form with the two inflectional suffixes. This accounts for the inclusion of these two suffixes in the list of inflectional as well as in the derivational suffixes. In each case there are two phonemically identical forms, one inflectional and the other derivational.)

3.08 SUMMARY OF FORMS

The following is a summary of the forms discussed so far:



3.09 PARADIGMS

The set of related patterned forms obtained by adding various affixes to a base is called a PARADIGM. It is a useful device for teaching vocabulary and grammatical forms. A paradigm may be derivational or grammatical (inflectional) depending upon the class of affixes used in the set. For example the following derivational and inflectional paradigms may be set up with the base *love*:

Derivational (or Word Family)

love
lovely
loveliness
lovable
loveless
lovelessness
lovelessly
loving
lovingly
beloved
unloved
lover
loverless
loverlike, etc.

Inflectional

love
loves
loving
loved

3.10 COMPOUNDS

The unit of meaning obtained by combining two or more free forms (simple or complex) is called a COMPOUND. This simple description is put forward only as a 'working definition' because, in English, a compound is intricately associated not only with meaning but also with distinctions of stress, juncture and phoneme modification; and is, therefore, extremely difficult to define. In writing, a compound is usually indicated by writing the free forms as a single word or by joining them with a hyphen. In speech, as already shown in 2.30, this is usually done by putting the primary stress on the first member of the compound. But it should be remembered that this is only a general tendency. As already indicated in the discussion on stress, the native speakers often change the stress pattern to emphasise one or the other of the members or to maintain the regular rhythm of their speech (e.g., to avoid having too many stressed syllables very close together). Similarly, the writing system is also not very consistent in this respect. For instance, the same collocation *ice cream* may be written as *ice cream*, *ice-cream* or *icecream*, depending upon the individual taste of the writer. In such cases, the only practical guide will be a good dictionary and a familiarity with the English rhythmic pattern.

3.11 TYPES OF COMPOUNDS

As already mentioned, a compound may consist of two or

more members. In some compounds these members form part of a larger construction and are therefore connected according to the rules of English syntax. Such compounds are usually known as SYNTACTICAL COMPOUNDS. In others, the members are simply placed side by side and are not connected by any syntactic rules. Such compounds are called JUXTAPOSITIONAL COMPOUNDS. (*Juxtapose* means 'to place side by side'.)

Though two-word compounds are the most frequent, it is possible to use even a whole sentence consisting of a number of words as a compound, e.g., *His take-it-or-leave-it attitude*; *Her I-am-not-that-kind-of-girl pose*: etc. (Also see Hyphen, 6.09.)

Some of the types of combination that usually occur in English compounds are given below.

3.12 SYNTACTICAL COMPOUNDS

- (i) Verb + Noun: pick-pocket; tell-tale; lack-lustre; kill-joy; etc.
- (ii) Adjective + Noun: blackboard; common sense; free-lance; etc.
- (iii) An *-ing* form + Noun: humming-bird; drinking-water; opening-song; etc.
- (iv) Adverb + An *-ed* form (past participle): far-fetched; inborn; wide-spread; etc.
- (v) Verb + Adverb: farewell; breakdown; lock-up; etc.
- (vi) Preposition + Noun: afternoon; overboard; under-graduate; etc.
- (vii) Possessive + Noun: hair's-breadth; sportsman; foolscap; etc.
(apostrophe omitted in many cases)
- (viii) Phrase Compounds: forget-me-not; mother-in-law; man-of-war; etc.
(members regularly hyphenated)

3.13 JUXTAPOSITIONAL COMPOUNDS

- (i) Noun + Noun: horse-race; race-horse; icecream; etc. (The first member qualifies the second.)
- (ii) Noun + Noun: shoe-maker; taxpayer; screw-driver; etc. (The second member usually stands for 'doer' or 'instruments'.)

- (iii) Noun + *-ing* form: bird-watching; fault-finding; day-dreaming; etc.
- (iv) *-ing* form + Noun: playing-card; dressing-gown; working-girl; etc.
- (v) Adverb + Noun: after-thought; insight; forefinger; etc.
- (vi) Adverb + Verb: output; underline; over-hear; etc.
- (vii) Noun + Adjective: home-sick; sky-blue; knee-deep; etc.
- (viii) Noun + Verb: way-lay; manhandle; back-bite; etc.
- (ix) Adjective(Noun) + Noun (Usually takes *-ed* suffix):
bare-footed; narrow-minded;
two-rupee; etc.

3.14 PORTMANTEAU WORDS or BLENDS

In recent times an interesting class of words formed by combining parts of two or more words is gaining currency. They are called PORTMANTEAU WORDS because the meanings of different words are packed together in one compact word as different articles are tightly packed in a portmanteau (a kind of suit-case). Such formations were first invented by Lewis Carroll in his famous 'Jabberwocky' rhymes in *Through the Looking Glass*. As Alice finds these words hard to understand, the officious Humpty Dumpty glibly explains the meaning of *slithy* occurring in the first stanza of the 'rhyme': "*slithy* means 'lithe and slimy'. You see it's like a portmanteau—there are two meanings packed up in one word."

Some such words are: *smog* (*SMoke* + *fog*); *motel* (*motorists' hotel*); *slumflation* (*slump* + *inflation*); *liger* (a cross between a *lion* and a *tiger*) *telex* (*teleprinter exchange*); *Eurasia* (*Europe* + *Asia*); *bionics* (*biological electronics*); etc.

3.15 ACRONYMS

A word may be formed by combining the initial letters of words. Names of many organisations are freely formed in this way. Such combinations are called ACRONYMS. Acronyms are sometimes pronounced as sequences of letters and sometimes as words. e.g.,

- (a) Pronounced as sequences of letters: UN; TV; NCERT; etc.
- (b) Pronounced as words: *radar* (Radio Detection and Ranging); *Unesco* (United Nations Educational Scientific and

Cultural Organisation); SALT (Strategic Arms Limitation Treaty); etc.

3.16 CONVERSION

The usual device for changing the word-class (part of speech) of an item is addition of suffixes. But this can sometimes be achieved without this device. The process of derivation whereby the word-class of an item is changed without the addition of derivational suffixes is known as CONVERSION. In this process the same word is used as different parts of speech, and this is usually indicated by word-stress, inflectional suffixes and other syntactic devices. (See next chapter.) The following are some of the examples of conversion:

- (i) Verb to Noun: The man is a *cheat*.
- (ii) Noun to Verb: He *elbowed* his way through the crowd.
- (iii) Adjective to Noun: Our school subscribes to one *daily* and three *weeklies*.
- (iv) Adjective to Verb: The boy *dirtyed* his hands with soot.
- (v) Auxiliary to Noun: A good dictionary is a *must* for every student of English.
- (vi) Affix to Noun: I do not believe in any *isms*.
- (vii) Uncountable to Countable Noun: Two *teas*, please.
- (viii) Proper to Common Noun: There are two *Mohans* in our class.
- (ix) Intransitive to Transitive Verb: Whenever I ask him a question, he *runs* his fingers through his hair.
- (x) Transitive to Intransitive Verb: His new book *sold* well.
- (xi) Intransitive to Verb of Incomplete Predication: He *fell* flat.

3.17 CLIPPING

Sometimes, a long word is shortened by omitting (clipping) one or more syllables. The process is known as CLIPPING, e.g., *rhino* (ceros); *photo*(graph); (tele)*phone*; (in)*flu*(enza); etc.

3.18 POINTS TO PONDER

1. What are the major word-formation processes in English?
2. In what ways can a knowledge of the morphological structure of a word help the teacher of English in the classroom?

3. Apart from their positions, in what other respects do the prefixes and suffixes differ?
4. How can you distinguish a compound from a phrase?
5. What governs the process of conversion? Can a word be used freely as any part of speech?

3.19 TASKS TO TRY

1. Break up the following into their smallest meaningful components: simplification; organisational; counter-offensive; anti-clockwise; anti-aircraft; malodorous.
2. Set up word families with each of the following: law;; person; beauty; help; forget; move.
3. Write three words with each of the following prefixes and suffixes: un-; de-; -en; -hood; -ity; -like
4. There is usually a sentence underlying a compound, e.g.,
(a) *running water* → *The water runs.* (b) *drinking-water* → *People drink the water.* (Also see. 2.30.) Write the sentences underlying the following:
hangman; washing machine; record-player; sleepwalking;
walking-stick; ashtray
5. Convert the following into the word-class shown in brackets and use them in sentences of your own:
coat(verb); cover(noun); iron(countable noun); motor (verb), throw(noun); walk(transitive verb).



THE SYNTACTIC STRUCTURE OF ENGLISH

4.01 FORM AND MEANING

In a natural human language meaning is expressed with the help of sounds. We have said 'with the help of' because the sounds themselves do not carry any meaning: it is the PATTERN of these sounds that is made to carry a meaning. A pattern is something abstract. The medium in which this abstract pattern is made concrete is called the SUBSTANCE and this concrete manifestation of the abstract pattern is called the FORM of the language. A form may therefore be auditory or visual, depending upon whether it is made up of the phonic or the graphic substance of the language. From this it will be seen that it is only indirectly that a form carries a meaning: the actual carrier of meaning being the underlying pattern which the form manifests.

Language has thus two fundamental aspects: form, i.e., what we hear or see, and the meaning associated with this form. But it should be remembered that this association of the form with the meaning is completely arbitrary. Meaning is not something pre-existing in the form, and there is no inherent similarity between a form and its meaning. For example, the English word *dog* and its Hindi equivalent कुत्ता have nothing in them to suggest the familiar domestic animal. Nor do these two words in the two languages have anything in common to warrant the same meaning. In fact, the words *horse* and घोड़ा would have been equally fit to carry this meaning. Similarly, there is no logical reason why in English one must say *I go*, but *He goes*, or *one book*, but *two books*.

When the forms with the same meaning in two languages show some resemblance, it is usually due to their common origin: the two languages may have evolved from the same source, or the forms may have been borrowed from a third language.

The so-called onomatopoeic words ('sound echoing the sense') seem to be an exception. But even in these words the arbitrariness is apparent. For example, in Assamese a dog's bark is *বুক-বুক* but in English it is *bow-wow*/*'bau 'wau*/. Similarly, linguists wonder whether the /*hw*/ sound in *what*, *when*, *where*, etc., the /*ð*/ sound in *the*, *this*, *that*, *then*, etc., and even the /*fl*/ sound in *flame*, *flash*, *flicker*, *flip*, etc. can be regarded as 'echoing' the vague meaning which seems to be a 'common factor' in each of these groups of words. But here too, the relationship (if there is any) is purely arbitrary: there is no reason why the /*hw*/ sound should 'ask' and the /*ð*/ should 'point out'; or the /*fl*/ sound (and not any other similar sound) should suggest 'quick movement'. All this is, however, not to deny the suggestive power of sounds, so effectively exploited by all good poets, writers and orators.

It should by now be evident that a particular sequence of sounds (or letters) will be a form in a language only when the speakers of the language have attributed a meaning to it. For example, *pen/pen/* is a form in English because the pattern of sounds embodied in this form has been given a meaning in English. The same sounds may manifest another pattern, for example, *nep/nep/*. But since the English speakers have not as yet given any meaning to this pattern, it is not a form in English (it may be a form in another language, if a meaning has been given to it in that language). But this is a permissible sequence of sounds in English phonology. Therefore, it is a POTENTIAL FORM in English, a form waiting to assume a meaning when required. On the other hand, the sequence *pne/pne/* is not even a potential form in English because English phonology does not allow /*pn*/ as an initial cluster: nor does it allow the vowel /*e*/ at the end of a word.

Both form and meaning are valid starting points for describing the grammar of a language. The grammar of a language is essentially a device for transforming the mental concepts (meaning) into physical forms of sound. One can therefore start at either end of this process. Traditional grammar took meaning as the starting point and tried to define everything in terms of meaning. But the present-day tendency is to concentrate attention on the study of forms and approach language from this end. This shift of emphasis is due to the fact that meaning is a highly subjective entity (See

next chapter.) and defies precise scientific analysis. But from the discussion so far, it should be clear that form and meaning are interdependent. A meaning cannot be expressed except with the help of a form, and different forms are necessary to express different meanings.

The minimum meaningful form in a language has been described as the morpheme or the word. But it should be remembered that a word in isolation has very little meaning. In fact, a word has only a potential meaning, that is, it is capable of carrying that meaning when it is used with other words in an organised manner. The way in which words are organised into larger units in a language is called the **SYNTACTIC STRUCTURE** of the language and this structure is as much a carrier of meaning as the individual words composing it.

4.02 STRUCTURAL MEANING

The words in use in a syntactic structure can be compared to the players in a football game. To a person who has never seen or heard about a football game, these players running frantically after a bouncing spherical object would appear to be almost mad. But to one familiar with the game, they would be perfectly normal. What is more, he would even be able to pass critical judgments on the movements of the players. He is able to do this because he knows the 'rules of the game' and views the entire affair in its totality, i.e., in the context of the game.

Similarly, a person who does not know how words are put together in a language would not be able to understand the language. Just as the role of an individual player (e.g., goalkeeper, centreforward, etc.) is meaningful only in relation to the game and the roles of the other players in the field, so also a word or a structure is meaningful only in relation to the other words in the structure as a whole. Therefore, the meaning of an isolated word (i.e., out of its context) is as uncertain as the movement of a football player in an empty field.

Further, the strength of a disciplined football team is not just the sum of the strengths of the individual players. Were it so, a group of eleven players all standing at the goalmouth or running in different directions would be as effective as when they play a well-coordinated game in different positions in the field. The real strength of the team is equal to the sum of the strengths

of the individual players *plus* their disposition or the way they are placed in the field. In the same way, the meaning of a sentence is not just the sum of the meanings of the words in it. The structure or the way the words are arranged also contributes to its meaning. The simple mathematical proposition that a whole is equal to the sum of its parts does not apply to organised wholes like language structures, where the whole is always greater than the sum of its parts. In mathematics $2+3$ and $3+2$ 'mean' the same thing, but in language *horse race* and *race horse* do not mean the same!

4.03 STRUCTURAL DEVICES OF ENGLISH

Now let us have a look at how words are put together in English and what structural devices are used in it to indicate meaning. Consider the following strings of words:

- (i) Planes dangerous be can flying.
- (ii) Flying planes can be dangerous.
- (iii) The tetty stoak skoted the migged gam.

In (i) all the individual words are known to us and yet the string does not mean anything to us. (ii) is slightly different. Here too we know the words but the meaning is not completely clear. The sentence can have at least two possible meanings: Which can be is dangerous, the planes or the flying? On the other hand, in (iii) we do not know the meaning of the words (except the articles, others are all nonsense words) and yet the string as a whole seems to convey some vague sort of meaning. If someone asked us, "What does the sentence mean?" we would probably answer that we do not know. But instead if we were asked, say, "What did the stoak do?", we could perhaps give the answer: "It skoted the gam!"¹ That is to say, we can at least identify the subject, the object, the verb and their modifiers in the sentence, and from this knowledge we can gather that someone or something called a 'stoak' that was 'tetty' did something in the past ('skoted') which in some way affected another called a 'gam' that was 'migged'. This is quite a lot of information that we could gather without knowing the meaning of any of the words. (As we shall see later, even the articles used in the sentence do not have any fixed meaning.)

¹This also shows how a badly framed question on comprehension (See 10.19.) can be answered without fully understanding the text.

If we analyse the process through which we gathered this information we will find that in the sentence there are some definite structural 'signals' which make the STRUCTURE of the sentence (i.e., the relationships between the words) clear, and the meaning that we gathered at this level is the STRUCTURAL or GRAMMATICAL MEANING. These signals are:

- (a) the word-order (in deciding the subject and the object and the status of the two *-ed* words)
- (b) the use of structural words (the articles: in recognising the sentence as an English sentence and in identifying the nouns)
- (c) the use of inflected forms (in identifying the verb and deciding its tense)

With the help of these signals we have been able to establish the familiar S+V+O structure of the sentence and grasp the general meaning (i.e., the grammatical meaning) associated with this structure. In (i) and (ii) some of these signals are missing and therefore though we know the LEXICAL MEANING of the words we do not know their structural meaning, and hence our understanding of their meaning is incomplete. The string in (i) can be made meaningful by organising the words in proper order as in (ii) and then supplying the missing structural clues. For instance, if (ii) is written in any of the following ways there would be no ambiguity:

- (iia) The flying planes can be dangerous.
- (iib) Flying the planes can be dangerous.

The above three are the essential structural devices (apart from juncture, stress and intonation discussed in Chapter 2) which English uses to fit words in syntactic units and to express the grammatical meaning of the unit. These devices may not be apparent to an uninitiated observer, not even to a native speaker of the language, but a person who knows the language reacts instinctively to these signals when he unconsciously establishes the structure of a string of words. F.G. French calls these devices BONES OF ENGLISH and they constitute the structural steel which holds the string of words together. They may therefore be compared to the skeleton and the lexical words to the flesh of a syntactic unit in English. These units or syntactic structures may be

- (i) a sentence or clause, e.g., *This is a book, (the book) that was on the table.*

- (ii) a group or phrase, e.g., *the red book; on the table; have been running.*
- (iii) an idiom, e.g., *in spite of; give up; on foot*
- (iv) a formula, e.g., *Good morning; How do you do? Suffice it to say that...*

and they are popularly called SENTENCE STRUCTURE, GROUP or PHRASE STRUCTURE, IDIOM and FORMULA respectively.

The structural devices and the syntactic structures noted above are discussed in some detail in the following sections.

4.04 WORD-ORDER

WORD-ORDER or the relative position of the words in the string is by far the most important structural device in English. This will be evident from an examination of the following examples:

- (a) The lady gave the boy a book.
The boy gave the lady a book.
- (b) He had cut his hair.
He had his hair cut.
- (c) He is your brother.
Is he your brother?
- (d) Kill tigers.
Tigers kill.
- (e) a house boat
a boat house, etc.

In the above pairs, the same words (in the same forms) are used in both the strings of words, and yet they express different meanings. This has been achieved by altering the order of the words in the strings. English relies heavily on the order of the words to indicate the relationship between the words in a syntactic unit. This is because English is a highly analytic language which uses only a few inflected forms. Where other languages use an inflected form to show a grammatical relation, English generally uses word-order or a structural word. (See 4.06 below.) For instance, the meaning of the two sentences in (a) above is different because their grammatical subjects are different, and this has been done by simply shifting the word into the position (i.e., before the Verb) typically occupied by the subject in a declarative sentence in English. In a language where the sentence elements like subject,

object, etc. are marked by distinctive inflexions such changes in the positions of the words would not result in changes in meaning, because in such a language an element functions not by virtue of its position in the sentence but by virtue of its distinctive inflected form. Most Indian languages use such inflected forms, and in these languages a change in the order of the words, therefore, does not appreciably change the meaning.

It is seldom realised that so far as word-order is concerned English has a rigid cast-iron structure. In this structure the essential parts of a sentence occupy fixed positions and they cannot be dislodged without changing the meaning. It is only the inessential parts which can be shifted, and even here the shifting usually results in a subtle change in meaning or emphasis. This can be easily seen from an examination of the typical declarative sentences in English. In such sentences, the subject invariably comes before the Verb. The simplest linguistic situation (which Whitehall calls a SENTENCE SITUATION) for such a sentence consists of a subject and a predicator (i.e., the Verb). There may be other situations involving another person or thing not covered by the subject, or the predicator may require something else to complete its meaning. Taking all these possibilities into account, it has been found that there may be three different sentence situations requiring a maximum of four essential parts. They are:

- (i) **Two-Part Sentences** : This is the simplest type of sentence requiring only two essential parts: a nominal and a verbal, e.g., *Birds fly*, *He is running*, etc. But this situation is so simple that sentences of this type occur very rarely.
- (ii) **Three-Part Sentences** : In this situation the predicate consists of two parts. The first part is a verbal which requires the second part to complete its meaning. Traditionally such a completer is called a direct object or a complement depending upon the nature of the verb, e.g., *The man killed the snake*, *The sky is blue*, etc.
- (iii) **Four-Part-Sentences** : In sentences involving this situation the predicator is linked with two completers. These completers may be two objects or an object and a complement, e.g., *He gave me a book*, *We painted the door green*, etc.:

A summary of the three situations will be :

1	2	3	4
Birds	fly		
He	is running		
The man	killed	the snake	
The sky	is	blue	
He	gave	me	a book
We	painted	the door	green

From the above table, it would be seen that each part is essential in the sentences because none of them can stand if one of the parts is missing. And what is perhaps more important, these essential parts occupy fixed positions as indicated by the numbered slots (1, 2, 3 and 4). The subject always occupies Position 1 and the Verb, Position 2. The completers, if present, occur in their fixed Positions 3 and 4.

This fixed word-order gave rise to the familiar teaching device called the SUBSTITUTION TABLE and similar other 'slot and filler' devices which enable the learner to construct sentences by mechanically substituting appropriate items in the slots. (See 8.23.)

4.05 THE BASIC SENTENCES

It has been possible to determine the BASIC SENTENCES in English on the basis of the essential parts and fixed word-order. These sentences are called 'basic' or KERNEL SENTENCES because all other sentences are derived from them. The number of possible sentences in English, as in any other language, is infinite; but they can all be reduced to a finite set of basic patterns. The list below gives a set of eight basic sentences. These basic sentences are one-clause, declarative, positive and active sentences from which complex, interrogative, negative, passive, etc., can be derived through various processes of transformation. (Such transformed sentences are sometimes called NON-BASIC SENTENCES.) Here are the basic sentences:

- I. Subject Verb
 Birds *fly.*
- II. Subject Verb Adjunct (Place)
 The book *is* *on the table.*

III. Subject	Verb	Complement (S)	
<i>He</i>	<i>is</i>	<i>angry.</i>	
<i>He</i>	<i>is</i>	<i>a fool.</i>	
IV. Subject	Verb	Object (D)	
<i>He</i>	<i>shot</i>	<i>the tiger.</i>	
V. Subject	Verb	Object (D)	Adjunct (Place)
<i>He</i>	<i>put</i>	<i>the book</i>	<i>on the table.</i>
VI. Subject	Verb	Object (D)	Complement (O)
<i>They</i>	<i>made</i>	<i>him</i>	<i>angry.</i>
<i>They</i>	<i>made</i>	<i>him</i>	<i>a fool.</i>
VII. Subject	Verb	Object (I)	Object (D)
<i>They</i>	<i>gave</i>	<i>him</i>	<i>the book.</i>
VIII. Subject	Verb	Object (I)	Complement (S)
			(rare)
<i>She</i>	<i>made</i>	<i>him</i>	<i>a good wife.</i>

(i.e., 'She was a good wife to him.')

Note: Whenever an adjunct is obligatory in a sentence, it is usually an Adjunct (Place), and this term is used here in its broadest sense to include such expressions as : *without a leader* in *They were without a leader*, *away* in *They went away*, *together* in *We should put our heads together*, etc.

All the parts in each of the above basic sentence-types are obligatory or essential and they usually occur in the order given. But these essential parts or the sentence as a whole is often modified by various kinds of modifiers and these modifiers can occupy different positions for stylistic reasons, emphasis, etc. But they too seem to have their preferred positions in the sentence. For instance, single-word adjectives usually precede the noun while phrases and clauses follow it, e.g., *the red book* but *the book on the table* and *the book that I gave you*, etc.

The adverbials are perhaps the most mobile elements in an English sentence, and for this reason they are sometimes called MOVABLE MODIFIERS. But like the adjectivals they also have their favourite positions. (See 4.28ff).

It should, however, be remembered that usually these mobile modifiers are not essential parts of the sentence : a sentence will be grammatically correct without a single modifier provided it has the required number of essential parts. And these parts, with rare exceptions, occur in the order given above. (For exceptions, see 4.36.)

This rigidity of word order also applies to other types of structure, namely, groups, idioms and formulas. For instance, the order of the words in a nominal group of the type Determiner+ Adjective+Noun (e.g., *the old man*) cannot be altered.

4.06 STRUCTURAL WORDS

If we examine an English sentence closely, we will find that it is made up of two kinds of words. Some of the words in it have stable meaning while the meaning of the others depends entirely on the context. For instance, in the sentence just finished, the words: *words, stable, meaning, depends, entirely* and *context* have some stable and practical meaning; the others : *some, of, the, in, have,* etc. have, no such practical meaning. The latter words, however, are not entirely meaningless, but their meaning is relational or grammatical rather than lexical. As isolated words they are almost meaningless but when used with other words they establish the grammatical framework or the structure in which the meaningful words operate. A good dictionary generally does not attempt to give the meanings of these words : it only indicates their *uses* or *functions* in the structure. For instance, in *The Advanced Learner's Dictionary of Current English* the first entry under *the* is: 'used as a weak form of *this, these, that those*, applied to person(s), thing(s), event(s), etc., already referred to or being discussed.'

These meaningless words are usually small words and they are variously known as STRUCTURAL WORDS, EMPTY WORDS, FUNCTION WORDS, FORM WORDS, HEAVY-DUTY WORDS, etc., while the others are known as CONTENT WORDS, FULL WORDS, etc. Only the four major classes of words, namely, (i) the nouns (ii) the adjectives (iii) the full verbs and (iv) the full adverbs can be regarded as having any stable meaning. The others, such as the following classes of words, function only as structural words:

- (i) Prepositions: *in, on, of, at,* etc.

- (ii) Determiners:² *the, a(n), my, both*, etc.
- (iii) Auxiliaries: *be, do, have, will*, etc.
- (iv) Pronouns: *I, we, this, that*, etc.
- (v) Adverb Particles: *on, off, down, up*, etc.
- (vi) Relatives: *who, that, which, where*, etc.
- (vii) Interrogatives: *who, what, when, why*, etc.
- (viii) Subordinators: *because, since, than, if*, etc.
- (ix) Conjunctions: *and, but, or, nor*, etc.
- (x) Sentence connectors: *therefore, further, however, hence*. etc.
- (xi) Intensifiers: *very, quite, rather, pretty*, etc. (See 4.23 below.)

The use of these small words is one of the principal devices of fitting words in an English structure. They can be compared to the mortar in a brick structure, the 'bricks' being the content words that are held together by these small words. Because of this indispensable function, structural words are used extensively in English. It has been estimated that on an average there may be as many as 600 structural words in a hundred running sentences.

The meanings expressed by a structural word are also as numerous. *The Oxford English Dictionary* lists as many as sixty-three different uses of *of*. The uses of the others are also almost equally extensive.

This use of small words for grammatical functions makes English an analytic language. In synthetic languages like Latin, Sanskrit, Hindi, Assamese, Bengali, etc. the content words are usually modified or inflected to show various grammatical relationships. In English it is primarily done by word order or structural words. For instance (as already mentioned in Chapter 3), the English noun has only one case-form, the genitive; all other case relationships being shown either by word-order or by prepositional case-phrases. In this function therefore the preposition can be

²The determiners (also called determinatives) are a closed set of adjective-like small words, which, preceding the noun, restrict its application or specify it. Structurally, they mark the beginning of a nominal group. (See 4.09.) and can be compared to the Modals in the verbal group. (See 4.10.) Some of the common determiners are : *a(n), the, this, my, much, these, one, some, any, every, each*, etc.

compared to an inflectional case-suffix in other languages. Others also have similar grammatical functions, as would be evident from the names of the classes of structural words given above.

It is believed that in the early stage of the language the structural words too stood for some definite practical meanings. But owing to their extensive use they lost their definiteness and came to be regarded as mere grammatical entities. The process can be compared to the denomination marks on a coin getting worn off through excessive circulation. A language may borrow words from other languages but it seldom, if ever, borrows grammar. English has borrowed numerous content words from other languages (including Indian languages) and is still borrowing, but from the time it established itself as a distinctive system of communication, it has been operating with the same small set of structural words. The smallness of this set will be evident from the fact that out of a formidable total vocabulary of more than half a million words in English, the number of commonly used structural words is less than 200. Since this small number of words has to serve almost all grammatical functions, the same word has to be used for a variety of purposes. This accounts for their excessive use and consequent loss of definite meaning. Since the number of structural words in a language cannot usually be increased by borrowing or coining new words, they are called **CLOSED SYSTEM WORDS**, while the content words are called **OPEN SYSTEM WORDS**.

4.07 INFLEXIONS

As already mentioned, inflexion means changing the form of the word to meet some grammatical requirement or to show relations between words. It is therefore a device for fitting words in structure and indicating grammatical meaning. However, in English inflexion plays a minor role, the major roles being reserved for word-order and structural words. From its earliest times, English has been gradually discarding the inflected forms in favour of the above two devices, and in present-day English there are only a few remnants of its ancient past. These have already been discussed in some detail in the chapter on morphology. (See 3.03.) Here is a brief summary of the inflected forms in modern English:

- (i) Case-forms of the pronoun
- (ii) Genitive case-form and the plural form of the noun

- (iii) Different forms (parts) of the verb
- (iv) Degree forms of adjectives and adverbs

4.08 VERB PATTERNS

The English sentence-patterns are largely built around the verb, and therefore each verb may be identified with a particular pattern. The meaning of the verb does not necessarily determine this patterning. For instance, the verbs TELL and SAY mean almost the same in certain contexts, yet they go into different patterns, e.g., *He told me nothing*. [Subject+Verb+Object (I)+Object(D)] but *He said nothing to me*. [Subject+Verb+Object(D)+Prep.+Object (I)].

Since the verb occupies the central place in the sentence structure and since the patterning of the verb does not depend on its meaning, it is necessary to learn the patterns that a verb can go into. Indeed, mastery of English may be said to consist primarily in the ability to use the correct verb patterns and the ability to operate the verbal forms in these patterns.

On the basis of their distinctive patterning, A.S. Hornby has identified twenty-five common verb patterns, which are set out in detail in his *A Guide to Patterns and Usage in English*. Considering their importance and usefulness in learning English, a summary of these patterns are given below:

VP1	SV ³ +	object(D)	
	<i>I know</i>	<i>the answer.</i>	
VP2	SV+	(not) ⁴ +to-infinitive, etc.	
	<i>He wants</i>	<i>to go home.</i>	
VP3	SV+	(Pro)noun+	(not)+to-infinitive, etc.
	<i>He wants</i>	<i>me</i>	<i>to go there.</i>
VP4	SV+	(pro)noun+	(to be)+complement
	<i>We proved</i>	<i>him</i>	<i>wrong.</i>
VP5	SV+	(pro)noun+	bare infinitive; etc.
	<i>We saw</i>	<i>the thief</i>	<i>run.</i>
VP6	SV+	(pro)noun+	present participle, etc.
	<i>We saw</i>	<i>the thief</i>	<i>running.</i>
VP7	SV+	(pro)noun+	adjective
	<i>We painted</i>	<i>the door</i>	<i>green.</i>

³SV stands for Subject+Verb and their inversion.

⁴An item within brackets is optional.

VP8	SV+	(pro)noun+	noun
	<i>They made</i>	<i>him</i>	<i>a fool.</i>
VP9	SV+	(pro)noun+	past participle
	<i>We found</i>	<i>the place</i>	<i>deserted.</i>
VP10	SV+	(pro)noun+	adverbial
	<i>He threw</i>	<i>the book</i>	<i>out of the window.</i>
VP11	SV+	that-clause	
	<i>He said</i>	<i>(that) he was busy.</i>	
VP12	SV+	(pro)noun+	that-clause
	<i>He told</i>	<i>me</i>	<i>that he was busy.</i>
VP13	SV+	conjunctive+	to-infinitive, etc.
	<i>He knows</i>	<i>how</i>	<i>to do that.</i>
VP14	SV+	(pro)noun+	conjunctive+to-infinitive,, etc.
	<i>I told</i>	<i>him</i>	<i>what to do.</i>
VP15	SV+	conjunctive+	clause
	<i>We know</i>	<i>why</i>	<i>he has not come.</i>
VP16	SV+	(pro)noun+	conjunctive+clause
	<i>We asked</i>	<i>him</i>	<i>why he had not come.</i>
VP17	SV+	gerund, etc.	
	<i>They stopped</i>	<i>working.</i>	
VP18	SV+	object(D)+	prep.+object(I)
	<i>He gave</i>	<i>the book</i>	<i>to his brother.</i>
VP19	SV+	object(I)+	object(D)
	<i>He gave</i>	<i>me</i>	<i>the book.</i>
VP20	SV+	(for) +	adverbial
	<i>We walked</i>	<i>(for)</i>	<i>ten miles.</i>
VP21	SV		
	<i>He is running.</i>		
VP22	SV+	complement(S)	
	<i>He is</i>	<i>a teacher.</i>	
VP23	SV+	adverbial complement	
	<i>He went</i>	<i>home.</i>	

VP24 SV+ prep. + object
 We listened to him.

VP25 SV+ to-infinitive, etc.
 They came to see me.

4.09 GROUP STRUCTURE

So far we have been concerned with the structure of the sentence or clause (the structure of a clause being identical with that of a simple sentence). Now let us examine the nature of the parts or elements that make up the structure of a sentence. In 4.05 it has been stated that the essential element of a sentence may be modified by different modifiers and that these modifiers also tend to occur in fixed positions. In other words, each of the elements may consist of more than one word arranged in a systematic manner and have an internal structure of its own. (Also see Structure within a Structure, 4.35 below.) In fact, the elements of a sentence rarely consist of single words: usually there are a number of words organised according to some set patterns. We will call these patterned sequences of words WORD-GROUPS or simply GROUPS. (They are also called PHRASES.)

An examination of the structure of the basic sentences in 4.05 would show that the essential elements of a sentence usually comprise one of the four major classes of words, namely, nouns, verbs, adjective and adverbs (the so-called 'bricks' of the structure). Therefore, a group functioning as an element of a sentence generally consists of one of these words and its modifiers. Since this word by itself can also act as the element of the sentence (i.e., it can replace the whole group without affecting the grammatical structure of the sentence) it is called the HEAD of the group. However, sometimes a group may not contain a word that can be substituted for the whole group. In such cases the whole group functions as a single word and can usually be replaced by another word of the appropriate class. Such groups are called NON-HEADED or HEADLESS GROUPS while the former are called HEADED GROUPS. The table below would make the distinction clear:

Subject	Verb	Adjunct (Place)
1. The young children 2. Children	have been playing play	in the field. there.

In the table, Sentence 1 has the structure: Subject+Verb+Adjunct (Place), and these elements are realised by the three groups of words. If we replace them by three words, we get Sentence 2 which has the same grammatical structure as Sentence 1. In the case of the first two groups in Sentence 1, namely, *the young children* and *have been playing*, one of the words occurring in them, *children* and *play*, has replaced the group (in case of *play*, in its appropriate form). They are therefore headed groups with these two words as heads. The third group, namely, *in the field*, has also been replaced by a word (*there*) of the appropriate class (adverb), but in this case the word does not occur in the group; in other words, none of the words in the group can be substituted for the whole group. It is therefore a non-headed group.

It will have been seen that groups are not arbitrary divisions but are patterned sequences of words with well-defined boundaries. The primary criterion for identification of such a group is substitution; that is, it must be capable of being replaced by a single word in the same structure. (The meaning may, however, change.) For instance, the string of words in Sentence 1 cannot be grouped as

/The young children have/been playing in the field/

because neither of these sequences as a whole can be replaced by a single word. Secondly, as we shall see later, the boundaries of the groups are usually marked by specific structural words.

As already noted, a headed group may have either a noun, a verb, an adjective or an adverb as head and other words as modifiers of the head. And like the sentence structure, English has rigid STRUCTURE OF MODIFICATION for each class of head to indicate the relationships between the words in the group. These structured groups are usually named after the class of head and are called

NOMINAL GROUP, VERBAL GROUP, ADJECTIVAL GROUP and ADVERBIAL GROUP. These groups are discussed briefly in the following sections.

4.10 CLASSIFICATION OF NOUNS

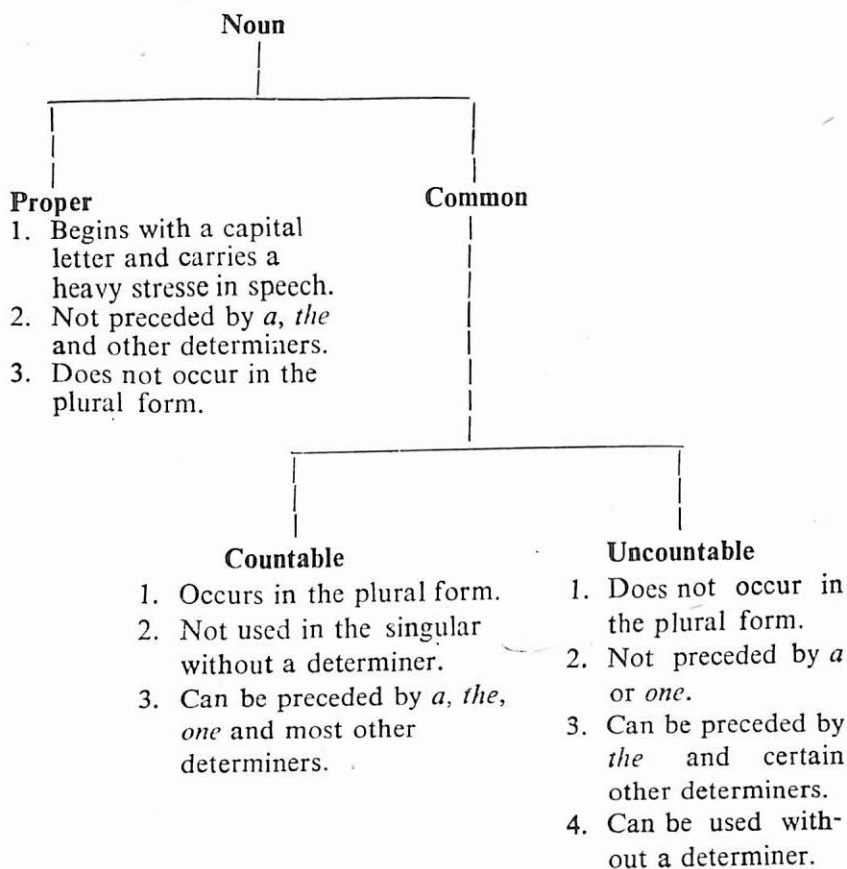
In order to understand the structure of the nominal group in English, it is necessary to make a functional classification of the nouns. In the traditional grammar books nouns are usually classified as common noun, material noun, abstract noun, concrete noun, etc. But since this kind of classification is based on meaning, it does not tell us how nouns are *used* in English, which is perhaps much more important than knowing the class meanings of nouns.

Nowadays, a more practical classification of nouns is made by assigning them to three broad classes: proper noun, countable noun and uncountable noun. This is done by first making two main divisions as proper nouns and common nouns and then dividing the latter into countables and uncountables. A useful rule of thumb is to treat the names of those things which can be counted as countable nouns (e.g., *book, pen*, etc.) and the names of those that cannot be counted as uncountable nouns (e.g., *water, gold*, etc.). It should however be noted that the countable-uncountable distinction is more a matter of usage than of meaning. The distinction primarily lies in how the noun is being used in the structure, and therefore the same noun may be countable or uncountable depending on its use. *The Advanced Learner's Dictionary of Current English* gives useful information (with symbols C and U) as to which nouns, and in which of their meanings, are countable and uncountable.

The diagram on p. 113 gives the summary of the above classification together with some of the more important characteristics that distinguish the three classes of nouns:

4.11 THE NOMINAL GROUP

The nominal group in English may consist of a noun, a pronoun, or a noun equivalent (See 4.14 below,) as head, with or without its modifiers. Typically, however, the group is headed by a noun with modifiers preceding or following it. As already mentioned,



the modifiers themselves may be single words or groups. As a general rule, single-word modifiers tend to precede the head while word-group modifiers tend to follow it. (This is also true for all structures of modification in English).

Some of the common nominal group-types in English are listed in 4.12 and 4.13 below.

4.12 MODIFIERS PRECEDING NOUN

Type 1 Nominal alone, e.g., *Ram*, *they*, *water*, *books*

Type 2 Determiner+Noun, e.g., *a book*, *the water*

Type 3 Adjective+Noun, e.g., *red books, cold water*

Type 4 Noun+Noun, e.g., *school children, noun phrase*

Type 5 Genitive+Noun, e.g., *Ram's book, ladies' seats*

Type 6 -ing form+Noun, e.g., *knitting needles, running water*

Type 7 Past Participle+Noun, e.g., *broken glass, spoken English*

Type 8 Numeral+Noun, e.g., *one book, ten thousand*

In all the above examples only one modifier has been used. This has been done in order to bring out the structural relationship between the head and the modifier. In actual practice, however, more than one such modifier may occur before the head (as well as after it). When there is more than one such modifier in the group, they tend to occur in some fixed positions in relation to each other. The table below shows their normal order in the group. (Groups with more than five modifiers rarely occur) :

<i>Pre-determiner</i> ⁵	<i>Determiner and Genitive</i>	<i>Numeral</i>	<i>Adjectives</i>	<i>Noun and -ing form</i>	HEAD
1	2	3	4	5	
all both	Ram's the the those	four three two	large lovely new big, black	grammar dancing writing steel	books girls pads trunks

When more than one adjective occurs in the group (Slot 4 in the table), the problem of putting them in the right order arises. It is difficult to make any rigid rules, but the following seems to be the usual order:

ADJECTIVES				HEAD
<i>Quality, etc.</i>	<i>Size/Shape/Length, etc.</i>	<i>Colour</i>	<i>Nationality</i>	
1	2	3	4	
obedient attractive	little big little big	white blue	Bhutanese Australian Japanese	dog cow print eyes

⁵. Since *all* and *both* can precede other determiners, they are called **PREDETERMINERS**.

From the table it will also be seen that more than three adjectives do not normally occur in a group.

4.13 MODIFIERS FOLLOWING NOUN

It has been mentioned that, as a rule, only the word-group modifiers follow the noun-head in English. But in some exceptional cases single-word modifiers may also occur in this position. All of them may, however, be regarded as remnants of partially-deleted relative clauses.

The following are some of the nominal group-types where the modifiers come after the noun-head:

Type 9 Noun+Prepositional Phrase,⁶ e.g., *a book with pictures*

Type 10 Noun+*to*-infinitive, e.g., *a book to read*

Type 11 Noun+Clause, e.g., *the book that I gave you*

Type 12 Noun+*ing* form, e.g., *a book containing pictures*

Type 13 Noun+Past Participle, e.g., *the book mentioned above*

Type 14 Noun+Numeral, e.g., *Book 2*

Type 15 (rare) Noun+Adverb, e.g., *the book here/there*

Type 16 (rare) (Pro)noun+Adjective, e.g., *reason enough* (in set phrases only), *something bright*

All the 16 types of nominal group structure may occur singly or in combination. The general structure of a nominal group may therefore be shown as:

(MODIFIERS)	NOUN-HEAD	(MODIFIERS)
-------------	-----------	-------------

4.14 NOUN EQUIVALENTS AND NOMINALS

As has already been mentioned, the head of a nominal group is typically a noun. But some noun equivalents may also head the group. The most common such equivalents are:

- (a) *to*-infinitive, e.g., *To err is human.* (*to*-infinitive is also the only instance of a head consisting of more than one word.)

⁶ A PREPOSITIONAL PHRASE is a non-headed group with a preposition followed by a nominal group. Typically, it is used with adjectival or adverbial functions.

- (b) an-*ing* form, e.g., *Seeing is believing*.
 (c) an adjective, e.g., *The meek shall inherit the earth*.

The items (words, groups, clauses) that can do the work of a nominal group are together known as **NOMINALS**.

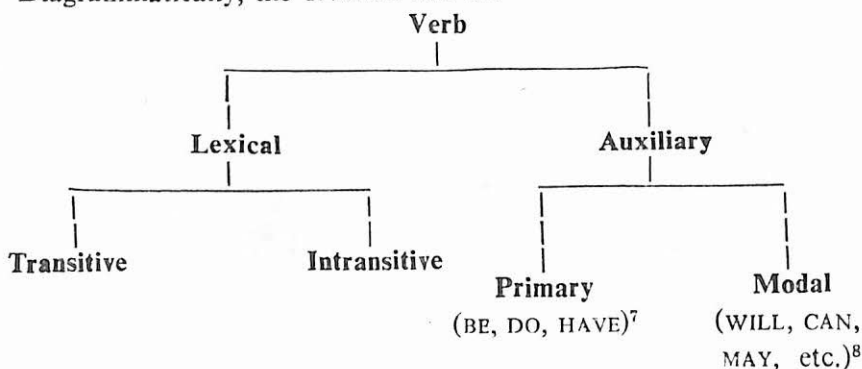
Functions of Nominals

In the sentence structure, the nominal group may function as:

- (i) Subject, e.g., *All the three lovely dancing girls came here*.
- (ii) Direct Object, e.g., *He invited all the three lovely dancing girls*.
- (iii) Indirect Object, e.g., *He gave all the three lovely dancing girls a present*.
- (iv) Complement, e.g., *Those are all the three lovely dancing girls*.
- (v) Object of Preposition, e.g., *He went to all the three lovely dancing girls*.

4.15 CLASSIFICATION OF VERBS

In English, verbs are broadly divided into two classes: the full or lexical verbs, and the auxiliaries. The lexical verbs are again placed in two classes: the transitive and the intransitive. Similarly, the auxiliaries are also divided into primary auxiliaries and modals. Diagrammatically, the division will be:



The lexical verbs and auxiliary HAVE⁹ may have a maximum of five forms (the Principal Parts). BE is exceptional in having as many as eight different forms. The forms are:

7. The spelling with capital letters stands for all the parts of the verb; the one with small letters stands for that part only.
8. The full range of the modals comprises: *will, would, shall, should, can, could, may, might, must, need, dare, ought (to) and used (to)*.
9. Auxiliary DO has only three finite forms: *do, does* and *did*.

*Lexical verbs and
Auxiliary HAVE*

BE

(i) Base Form (Infinitive and Present Tense)	(to) take, (to) have	(to) be, am, are
(ii) S-Form	takes, has	is
(iii) -ing Form	taking, having	being
(iv) Past Tense	took, had	was, were
(v) Past Participle	taken, had	been

Some of these forms are traditionally called finite forms and the others are called non-finite forms. The non-finite forms are independent of any features in the subject (i.e., number and person) and time adverbials present or implicit in the sentence. The finite forms, on the other hand, 'agree' with the subject in person and number, and carry tense, mood, aspect and voice.

The finite and non-finite forms are:

*Finite Forms**Non-Finite Forms*Form (i) Present Tense, e.g., *take*Form (i) Infinitive, e.g.,
(to) *take*⁸Form (ii) S-Form, e.g., *takes*Form (iii) -ing Form,
e.g., *taking*Form (iv) Past Tense, e.g., *took*Form (v) Past Participle,
e.g., *taken*

4.16 LEXICAL VERBS AND AUXILIARIES

The auxiliaries (their finite forms are sometimes called ANOMALOUS FINITES) are formally distinguished from the lexical verbs (or full/regular verbs) in the following respects:

(i) **In making the verb negative:** When there is an auxiliary in the verbal group (See 4.18.), the negative particle *not* (or *n't*) is

¹⁹. The base form (i.e., the form in which the verb is listed in the dictionaries) of all verbs, except BE, is used as both Present Tense and Infinitive. The infinitive when preceded by the particle *to* (not to be confused with the preposition) is called *to-infinitive*. The form without the particle is called *bare infinitive*. Auxiliary DO and the modals have no infinitive forms.

inserted after it (or after the first auxiliary when there is more than one). When the group consists of a single lexical verb, it is expanded with the appropriate form of DO and the negative particle inserted between this form and the main verb, e.g., *He is a teacher/He is not a teacher* but *He likes coffee/(He does like coffee)/He does not like coffee*. (Because of this ability to take the negative particle, A.S. Hornby calls the Anomalous Finites 'friends of not').

(ii) **In making the verb interrogative:** When there is an auxiliary in the group, the subject is inserted after it (or after the first auxiliary). When the group consists of a single lexical verb, it is expanded with DO and the subject inserted after it, e.g., *All the tickets have been sold out/Have all the tickets been sold out?* but *He sold all the tickets/ (He did sell all the tickets)/Did he sell all the tickets?*

(iii) **In avoiding repetition:** The auxiliary in a verbal group can be used for the whole group (or even for the whole predicate) in the later part of a sentence or a conversation, or in answer to a yes/no type question, etc. When the group contains no auxiliary, one of the forms of DO is used, e.g.,

I can do it and so can you.

My wife enjoys a gossip, as do most other women.

He does not like tea and neither does his wife.

Can I come in? Yes, you can.

I hear you went to Bombay last month. No, I didn't, Etc.

This function of the auxiliaries is sometimes called their 'code' function; because if the main verb is known to both the parties in a conversation, it can go on without any of them having to repeat it. F.R. Palmer (in *A Linguistic Study of the English Verb*) quotes the following interesting example:

A: Do you think he will?

B: I don't know. He might.

A: I suppose he ought to, but perhaps he feels he can't.

B: Well, his brothers have. They perhaps think he needn't.

A: Perhaps eventually he may. I think he should, and I very much hope he will.

This conversation will be all Greek to a person who does not know the 'key to the code': the expression containing the main

verb which started the conversation. If he knew that it was *will join the army*, the conversation would appear perfectly normal!

4.17 PRIMARY AND MODAL AUXILIARIES

The PRIMARY AUXILIARIES are distinguished from the MODALS in that the former are used: (i) in the formation of the compound tenses, (ii) in the formation of the passive form of the verb, and (iii) in the formation of the negative and the interrogative forms of the lexical verbs; while the modals are used to express various attitudes (i.e., 'mood', from which *modal*), or concepts like possibility, ability, willingness, probability, obligation, intention, etc. As such, they always indicate potential events, not actual happenings. Modals are also distinguished by the following formal characteristics:

- (a) In the verbal group the modals come first and carry the tense (i.e., whenever it occurs, it is the only finite form in the group).
- (b) Modals are mutually exclusive, i.e., two modals cannot occur in the same group.
- (c) Modals do not have any non-finite forms or S-form. Some even do not have any past tense form. When an infinitive or a past tense form of such a modal is required, usually an equivalent phrase (called an ANALOGUE) is used (e.g., *be able to* for one meaning of CAN, *have to* for MUST, etc.). As such, it is incorrect to use the two together, e.g., **can be able to, *must have to*, etc. (The asterisk (*) before a construction indicates that it is incorrect.) Other modals can, however, be used with such equivalents, e.g., *will be able to, may have to*, etc.
- (d) Though some modals have past tense forms, the two forms should be regarded as separate words because the past tense forms are regularly used with a present or future time reference. The past tense forms are used in polite requests, tentative suggestions, etc. (i.e., when the speaker does not want to impose his will on the person addressed), e.g., *Could I speak to you for a moment? Mightn't it be better if we went tomorrow?* etc.
- (e) Except OUGHT and USED, modals are followed only by the bare infinitive of the verb, e.g., *will go, might go*, etc. but *ought to go, used to go*.

4.18 THE VERBAL GROUP

Sometimes the term **VERBAL GROUP** is used to cover all groups that contain a verb form as one of the elements. But since we have defined the group functionally as one of the essential elements (i.e., the predicator) in the sentence structure, we will use the term in a restricted sense to include only those groups that contain a finite verb, because only such a group can function as predicator in the sentence structure. Sometimes such a group is also called the **FINITE-VERB PHRASE** or **TENSE PHRASE** (or the **Verb Phrase**, or **VP**, for short). Conventionally, however, it is simply called the **Verb**. Though this name is not strictly correct when what we actually mean is the predicator in the subject-predicate sentence structure, it is also used throughout this book for its simplicity and currency. It is hoped the reader will have no difficulty in keeping the two meanings of the word apart: *verb* for the name of a part of speech and *Verb* for the predicator i.e., a finite-verb phrase.) The groups without a finite-verb form are discussed in 4.21.

Typically, then, the verbal group contains a finite verb. The group is invariably headed by a lexical verb (including lexical **BE** and **HAVE**) and this head may be 'modified' by a number of auxiliaries. The modifiers always precede the head in a fixed order as shown in 4.20 below. As in the case of the nominal group, the term 'group' also includes a single verb when it is the only verb forming the predicator.

The common verbal groups in English are:

Type 1 Head (finite form) alone,¹¹ e.g., *take*

Type 2 **BE**+Head(-ing form), e.g., *was taking*

Type 3 **HAVE**+Head(p.p.), e.g., *had taken*

Type 4 **HAVE**+*been*+Head(-ing form), e.g., *have been taking*

Type 5 **BE**+Head(p.p.), e.g., *is taken*

Type 6 **BE**+*being*+Head(p.p.), e.g., *was being taken*

Type 7 **HAVE**+*been*+Head(p.p.), e.g., *had been taken*

Type 8 (rare) **HAVE**+*been*+*being*+Head(p.p.), e.g.,
have been being taken

4.19 VERBAL GROUPS WITH MODALS

All the above groups may be preceded by a modal. It should

¹¹ In interrogative and negative transformations, and in emphatic affirmation, the group consisting of only a lexical verb (*Type 1*) is expanded with auxiliary **DO**.

be noted that only the first element can be a finite form and this form alone carries the tense. When a modal is added to these groups, this function is automatically shifted to the modal, because the modal always comes first in a group. The other forms, being relieved of this function, becomes non-finite. This should be particularly remembered in interrogative and negative transformations with DO in order to avoid the common error of retaining the lexical verb in the finite form, e.g., **He did not came*, **Did he went?*, etc.

Addition of a modal to the groups in 4.18 gives the following eight other groups:

Type 9 Modal+Head(infinitive), e.g., *will take*

Type 10 Modal+be+Head(-ing form), e.g., *should be taking*

Type 11 Modal+have+Head(p.p.), e.g., *may have taken*

Type 12 Modal+have+been+Head(-ing form), e.g., *would have been taking*

Type 13 Modal+be+Head(p.p.), e.g., *may be taken*

Type 14 Modal+be+being+Head(p.p.), e.g., *may be being taken*

Type 15 Modal+have+been+Head(p.p.), e.g., *should have been taken*

Type 16 (rare) Modal+have+been+being+Head(p.p.), e.g., *should have been being taken*

4.20 ORDER OF AUXILIARIES

Since we are here concerned with verbal groups containing only one lexical verb (Such a group is sometimes called the SIMPLE VERB PHRASE.), and since a group cannot have more than one modal, the sixteen types listed above give all the possible combinations of the constituents in a group.¹³ The table below shows the fixed order of the constituents:

¹³. Verbal groups comprising more than one lexical verb are called COMPLEX VERB PHRASES and are included in the next section (4.21).

Modal	HAVE	BE	<i>been</i>	<i>being</i>	HEAD
1	2	3	4	5	
will		is			take
might	had	be	been		taking
		were		being	taken
should	have		been	being	taken
	have		been	being	taken

From the table it will be seen that a maximum of four modifiers may precede the verb-head, their general order being: Modal, HAVE, BE. Ordinarily, however, more than three auxiliaries rarely occur. (*Type 16* is rare.)

The structure of the verbal group can therefore be shown as:

(MODEL)	(HAVE)	(BE)	VERB-HEAD
---------	--------	------	-----------

4.21 NON-FINITE-VERB CLAUSES

The verbal groups discussed in 4.18-19 contain a finite form and a lexical verb as head. As such, they are all headed groups and can function as predicator occupying Position 2 in a simple declarative sentence structure. (See 4.04.)

There are, however, other groups that do not contain a finite-verb form and consequently cannot function as predicator. The most common such groups are:

- (i) The so-called 'Participial' or 'Absolute Phrases', or 'Free Adjuncts', e.g.,
 - (a) *Arriving at the station*, we found the train gone.
 - (b) *The train having gone*, we left the station
 - (c) *The train gone*, we had no other means of transport left.
 - (d) *To make a long story short*, we missed the train. Etc.

(ii) Other constructions with infinitives, past participles and -ing forms, e.g.,

- (a) I know *how to do it*.
- (b) I expect *him to come*.
- (c) I will make *him do it*.
- (d) I have come *to see you*.
- (e) I want *this done* immediately.
- (f) He does not like his *wife going shopping* too often. Etc.

All the italicised groups in the above examples contain non-finite-verb forms and are therefore sometimes called NON-FINITE-VERB PHRASES or CLAUSES. Since none of these can function as predicator, they have not been included in our list of verbal groups. Most of them are used with nominal, adjectival or adverbial functions and can be assigned to these groups. In fact, some of them have already been included in nominal groups. (See nominal group types 12 and 13, and noun equivalents in 4.13-14.)

However, analysis of these groups in formal terms (i.e., in terms of their internal structure and position in the sentence structure) is often unsatisfactory because they usually involve deeper layers of meaning. The modern tendency is to treat them as clauses since they are structurally identical with them except that they do not have a finite verb. Most of the above sentences may therefore be treated as non-basic 'complex' sentences with an embedded non-finite clause.

A word of warning, however. The information given in this section is for the teacher only. The pupils should not be made to go into this kind of deeper analysis, because that would only confuse them. Further, many of these constructions would not be included in the school syllabus; and those included may be explained (if any explanation is needed at all) with the traditional terms like 'participial phrase' 'verbal noun', etc. The teacher who would like to grapple with these problematic constructions may consult literature on TRANSFORMATIONAL GENERATIVE-GRAMMAR (TG, for short), the latest trend in language description initiated by Noam Chomsky. But since this grammar is still in its developing stages and has not as yet been adapted for language teaching, we have to continue with this approach in terms of forms despite its inadequacies.

4.22 THE ADJECTIVAL GROUP

In our description of the nominal group we had the adjective as one of the modifiers of the noun-head, and it typically occurred between the determiner and the noun, e.g., *the black box*. It also occurred as sentence elements (complements) with certain types of verbs, e.g.,

The box is *black*. (Basic Sentence Type III)

He painted the box *black*. (Basic Sentence Type VI)

As in the case of nominal and verbal groups, these functions of the adjective can be performed by a single adjective, or by a group with an adjective as its head and other words as modifiers. We shall call this group ADJECTIVAL GROUP or ADJECTIVE PHRASE, since only such a group can normally occur between the determiner and the noun-head and *also* function as a sentence element. Other groups, e.g., a prepositional phrase or even a noun can modify a noun-head but cannot occur in *both* these positions.

Most adjectives will satisfy the above two conditions. But if we insist on such a double-test for adjectives, we will have to exclude predicative adjectives like *afraid*, *asleep*, etc., which can occur in the sentence structure but not in the nominal group. For, we can say *The boy is afraid* but not **the afraid boy*. To rectify this we can use another structure where all the adjectives that satisfy one or the other of the above two conditions may occur. This is the typical adjectival group structure with *very*. In fact, this can be the only test for most adjectives.¹³

Therefore, any word that can go into the empty slot in the following test-frame will be treated as adjective, and a group with such a word as head will be called an adjectival group:

Nominal Group	BE	<i>very</i>	?
The boy	is	very	good tall afraid

¹³ However, it will still be necessary to list a few adjectives which, because of the presence of an absolute component in their meaning (See 5.08.), cannot be compared or intensified (i.e. used with *more*, *very*, etc.). They usually occur as single words and in attributive position only (i.e. before the noun), e.g., *chief*, *main*, *overall*, *perfect*, *prior*, *unique*, and a few others. This may also be the case when an adjective is used in a figurative sense, e.g., *a heavy smoker* but not **The smoker is heavy*.

The modifiers in an adjectival group can either precede or follow the adjective-head. The modifiers following the head usually complete the meaning of the adjective and they are therefore called the COMPLEMENT OF THE ADJECTIVE.

Some of the common adjectival group-types are illustrated in 4.23-25 below:

4.23 MODIFIERS PRECEDING ADJECTIVE

The most common modifiers that usually precede the adjective-head are a class of structural words called INTENSIFIERS. Other important structural words that precede the head are *more/most* and *less/least* which form the 'degree phrases' in longer words. The intensifiers are a class of adverb-like structural words used to intensify or heighten the meaning of an adjective or an adverb. Some of the common intensifiers are: *very, quite, pretty, rather, fairly, really, almost*, etc.

The following are some of the adjectival group-types in which the modifiers precede the adjective.

Type 1

This is the most common adjectival group, which consists of an adjective-head preceded by an intensifier. The intensifiers usually follow the determiner of the nominal group. e.g.,

Determiner	Adjectival Group		Noun
	Intensifier	Head	
a	very pretty rather fairly	good bright poor	idea

Type 1a

The intensifiers *quite* and *rather* and a few other structural words like *such, many*, etc. may precede the indefinite article, e.g.,
She is *quite a nice* woman.

That is *rather a bright* idea !

Many a bright young man tried in vain to win her favour. Etc.

Type 1b

Too, when it precedes an adjective, expresses a negative idea; *very* expresses a positive idea. That is to say, while *very* has a favourable connotation, *too* has an unfavourable connotation, e.g., It is *too good* to be true.

The tea is *very good*.

With *too* the indefinite article may follow the adjective, e.g., That is perhaps *too strong a* view.

Type 2

'Adjectives of measure' such as *high, long, wide, deep, thick, square, old* (age) etc. may be preceded by nouns or nominal groups denoting measure, time, etc., e.g., *forty feet high, an inch thick, two ears old*, etc.

The general tendency of the English language to have single-word modifiers preceding the head is reflected in hyphenating the words, e.g., *a two-year-old child, a forty-foot-high tower*, etc. (Note the use of the singular noun after the numerals.) This use of the hyphen is also seen in other word-group modifiers preceding the noun, e.g., *the up-to-date accounts*, but *the accounts up to date*.

Type 3

The other common modifiers that usually precede the adjective-head are the adverbs (usually those ending in *-ly*), e.g., *a surprisingly bright idea, an enormously big snake*, etc.

When an intensifier is used with the adverb, the article of the nominal group tends to come between the intensifier and the adverb, e.g., *really a surprisingly bright idea*, etc.

In some set phrases the adverb has the same form as the adjective, e.g., *wide open, tight shut*, etc.

Type 4a

In 'comparison of inequality' the short adjectives are inflected with *-er/-est* while the longer ones (two syllables or more) make their corresponding degree-phrases with *more/most* and *less/least*,

e.g., *bigger, taller, shortest*, etc., but *more beautiful, less liberal, most disgraceful*, etc. (Also see 3.03 (vi).)

Type 4b

In 'comparison of equality' the paired structural words (called CORRELATIVES, *as... as*) are used in the pattern: *as* + adjective + *as*:
This book is *as useful as* that book.

A small snake can be *as dangerous as* a big one.

In negative transformations, the first *as* may be replaced by *so*, e.g.,

Ram is not *so/as tall as* his brother.

Sita is not *so/as charming as* her sister.

When there is an article in the nominal group, it may come after the adjective, e.g.,

This is *as bright an idea as* any.

He is not *so/as considerate a man as* his father.

Type 4c

In another common structure of comparison, *so* functions as a correlative with a following *that* introducing a clause, e.g.,
The book was *so interesting that* I finished it at one sitting.
The woman was *so blind with rage that* she did not see the snake.

Type 5

Wh-words may precede the adjective-head, particularly in expressions of surprise, concession, etc., e.g.,

How bright!

What nice apples!

Whatever bright ideas you may have.

In nominal groups with an article, the article generally comes after the adjective, e.g.,

How bright an idea!

However bright the idea may be.

Type 6

A 'colour adjective' may be preceded by another adjective (not separated by a comma) or by a noun, which qualifies it, e.g.,
dark brown, sky blue, olive green, etc.

Type 7

Sometimes an *-ing* form may precede the adjective-head, e.g., *biting cold, steaming hot, shining white*, etc.

4.24 MODIFIERS FOLLOWING ADJECTIVE

As already mentioned, word-group modifiers usually follow the head in the group. The following are some typical examples :

Type 8

Some adjectives are regularly followed by a prepositional phrase as complement. The use of the preposition is idiomatic (the so-called 'appropriate preposition') because only a particular preposition can follow a particular adjective, or at least in one meaning of the adjective. Use of a different preposition (where permitted) usually results in a change in the meaning, e.g.,

He is *angry with* his wife.

He got *angry at* her remark.

Women are very *sensitive about* their complexion.

A photographic film is highly *sensitive to* light.

Type 9

A *to*-infinitive form frequently follows an adjective as complement: *eager to know, hard to please, glad to see*, etc.

Type 10

A finite clause may follow the adjective-head as complement. Typically, it is a *that*-clause, e.g.,

I am *sure that he is there by now*.

I am *glad that you have come*.

Sometimes, a *wh*-clause or an *if*-clause may also occur, e.g.,

I am not *sure why he has come*.

I am not *sure if/whether he has come*.

Type 11

The predicative adjective *worth* can be followed by a nominal group as complement, e.g.,

Getting rich is not *worth the trouble* it involves.

The man is *worth his weight* in gold.

Type 12

The structural adverb *enough* may follow the adjective-head, e.g.,
You are *old enough* to know this.

He was *kind enough* to help me.

4.25 COMBINATION OF ADJECTIVE MODIFIERS

The combination of the modifiers in the adjectival group is not as varied as in the nominal or the verbal group. Particularly in the attributive position (i.e., before the noun), the group is almost limited to a single intensifier (sometimes followed by *more/most*) preceding the head. When more than one modifier or word-group modifier occurs in this position, they are generally hyphenated, e.g., *a very strongly-built box*, *quite an easy-to-do job*, etc. The highly cramped position of the group between the determiner and the noun, and the tendency of the language to avoid word-group modifiers in this position seem to block the occurrence of too many modifiers.

Even in the predicative position, the usual combination is an intensifier followed by one (rarely two) complement. Some set phrases like *so very*, *only too*, *rather too*, etc. may, however, precede the adjective-head in this position, e.g.,

I am *very anxious* to know the result.

I am *very glad* that you have come.

He is *rather too fond* of the bottle.

He was *so very upset* that he did not know what to do.

He was *polite enough* to offer me a chair.

4.26 THE ADJECTIVALS

The adjectival groups discussed so far are all headed groups, i.e., they all have an adjective as their head. But as we have seen in the discussion of the nominal group (4.12-13), there are other items that too can modify a noun. These noun modifiers and the adjectival groups are together known as ADJECTIVALS. (See Nominals 4.14) Below is a summary of the adjectivals:

- (i) Adjectival group, e.g., *a very good book*
- (ii) Prepositional phrase, e.g., *the boy on the last bench*
- (iii) Genitive, e.g., *a girls' school*
- (iv) *to*-infinitive, e.g., *a house to let*
- (v) Relative clause, e.g., *the house that I saw*

- (vi) *-ing* form, e.g., a *running* train
- (vii) Past participle, e.g., the *murdered* man
- (viii) Noun, e.g., a *table* lamp
- (ix) Noun in Apposition, e.g., Mr Sarma, *the headmaster*,
- (x) Adverb (rare), e.g., the *above* examples

4.27 THE ADVERBIAL GROUP

An adverb is perhaps the most difficult element to identify in an English sentence. As already mentioned, an adverb can usually be shifted around (a 'movable modifier'), and as such, it is often impossible to pin it down to a fixed position in the sentence structure. Further, only one type of adverbial adjunct (Adjunct of Place) may occur as obligatory elements in the sentence structure. (See Basic Sentence Types II and V in 4.05.) To make matters even more complicated, any one of the four major classes of words can also do the function of an adverb in the sentence. We are therefore often told that if a word cannot be placed with any of the three other classes, it must be an adverb! As a result of this negative test, the assorted heap of items that goes by the general name of 'adverbials' has come to be regarded as a sort of dustbin of English grammar.

Since we are here concerned with the headed groups, we will limit the term ADVERBIAL GROUP to cover only those groups that have an adverb as their head. (Other adverbials will be taken up in 4.30.) And for this purpose we will, for the time being, define an adverb as a word ending in *-ly* which does not take the degree suffixes *-er/est*. But since there are many other words ending in *-ly* and not taking these suffixes (e.g., *brotherly*, *fatherly*, etc.), we have to distinguish the adverbs from these words as well. As in the case of the adjective, this can be done by substituting the above words in a certain slot in the sentence-frame where some of them can occur while the others cannot.

4.28 ADVERB POSITIONS

Such a test shows that adverbs typically occur in the following three positions in the sentence:

Adverb Position 1
(End-position)

Nominal Group	Verbal Group	Nominal Group	?
He The man They	speaks told sang	English her the song	fluently. politely. loudly.

Adverb Position 2a
(Mid-position)

Nominal Group	Verbal Group		Nominal Group
	?	Verb	
He They She	completely dearly carefully	forgot loved opened	the answer. their mother. the box.

Adverb Position 2b
(Mid-position)

Nominal Group	Verbal Group			Nominal Group
	Auxiliary	?	Verb	
He They She	has had is	completely dearly carefully	forgotten loved opening	the answer. their mother. the door.

Adverb Position 3
(Front Position)

?	Nominal Group	Verbal Group	Nominal Group
Carefully Politely Usually Undoubtedly	she he they the man	opened reminded play is	the box. her. tennis. a thief.

The three adverb positions shown on p. 131 are called END-POSITION (or Final Position), MID-POSITION and FRONT (or Initial) POSITION. The position after an intransitive verb or after the object/complement is known as end-position, that with the verbal group is mid-position and the one before the subject is front position. In the mid-position, the position before the auxiliary is called PREFINITE and that after it is called POSTFINITE.

Particular classes of adverbs tend to occupy one or the other of these positions. (See 4.31 on p. 133.) However, the end-position (Adverb Position 1) may also be occupied by a noun or an adjective as complement or object. (See Basic Sentence Types VI, VII and VIII in 4.05). But normally, a complement or an object cannot be shifted to the front position while an adverb can usually be so shifted. (Except the interrogative adverbs, other adverbs in the front position usually imply emphasis or contrast.) Therefore, if the word in the end-position can *also* occur in the front position, we can be fairly certain that it is an adverb. The two mid-positions are exclusive to adverbs and therefore a word that can occur in either of these positions (Positions 2a and 2b) is an adverb.

Having thus established the positions for the adverbs ending in *-ly*, it is possible to identify other adverbs and adverbials (See 4.30 on p. 133.) that do not have this ending. Since these three are the typical adverb positions, a word that can go into any of these positions is likely to be an adverb.

4.29 ADVERBIAL GROUP-TYPES

The adverbial group usually consists of a single adverb, with or without an intensifier. Since an adverb too can have degree-forms just like an adjective, the head may also be preceded by the structural words *more/most*, *less/least* or *as/so*. The common adverbial group-types may therefore be :

Type 1 Head alone, e.g., *frequently*

Type 2 Intensifier + Head, e.g., *very soon*

Type 3 *more/most* etc. + Head, e.g., *more often*, *as often (as)*

More than one adverbial group may occur in the same sentence or in the same position in the sentence. Further, as already mentioned, many other items may occur in these positions

and function as an adverb. The adverbial group and all other items that can function as an adverb are together known as ADVERBIALS (cf. Nominals, 4.14 and Adjectivals, 4.26).

4.30 THE ADVERBIALS

The following are the common adverbials :

- (i) The adverbial group, e.g., He will come *very soon*.
- (ii) The propositional phrase, e.g., He opened the box *with a knife*.
- (iii) Finite clause, e.g., *When I reached the station*, the train had already left.
- (iv) Non-finite clause, e.g., He came *to see me*. He came *running*.
- (v) Nominal group, e.g., I met him *the other day*.

4.31 CLASSIFICATION OF ADVERBIALS

Adverbials are usually classified according to their meaning or their position in the sentence. The classification according to meaning is essentially a logical one and can be extended or subdivided according to necessity. Some of the familiar classes of this type are : adverbials of time, adverbials of place, adverbials of frequency, adverbials of manner, etc.

Adverbials can also be classified according to the three adverb positions shown in 4.28. But, as already mentioned, adverbials are highly mobile elements and the same adverbial may occur in all the three positions. (Also see 4.42 on p. 140.) However, some adverbials have their favourite position in the sentence and on this basis it is possible to assign them to these three positional classes.

Here are some common adverbials with their typical positions:

- (i) Front Position Adverbials
Interrogative Adverbs *although besides generally however kindly otherwise unfortunately usually therefore* etc.
- (ii) Mid-position Adverbials
already always ever frequently just merely never often usually yet, etc.
- (iii) End-position Adverbials
Prepositional Phrases Clauses
badly carefully easily recently soon there well yesterday etc.

4.32 ORDER OF ADVERBIALS

When a number of adverbials are to be used, particularly in the end-position, it becomes a tricky business to arrange them in proper order. It is not possible to make rules about such things, but the following may be noted for guidance:

- (i) When two time adverbials are used, the smaller time-unit gets precedence over the larger one e.g., *at 9 o'clock in the morning, in the morning on 22nd May 1980*, etc.
- (ii) When adverbials of manner, place, frequency and time are used together, they are normally placed in that order, e.g.,

	MANNER 1	PLACE 2	FRE- QUENCY 3	TIME 4
She sang the song I was I saw him	well	at the meeting in Bombay there	twice once	yesterday. last year. last week.

4.33. IDIOMS

The word *idiom* is derived from a Greek word which roughly means 'manifestation of the peculiar'. In this sense every language is an idiom because every language has its own peculiar way of expressing meaning. But here we are concerned with a somewhat restricted sense of the word to mean certain syntactic structures which may not conform to the usual structural patterns of the language, and which are thus marked by their peculiarity or uniqueness. Many grammar books (and also specially compiled books) contain lists of 'idioms', but they are usually mixed bags of items ranging from prepositional phrases to metaphors or even proverbs. Such lists may be useful for acquiring the so-called 'flowery English', but that should come after the mastery of the ordinary language. And ordinary language requires not the mastery of expressions like *tooth and nail*, *by hook or by crook*, *burning question*, etc. but the mastery of simple everyday expressions peculiar to English.

The largest group of such expressions involves the use of prepositions. In fact, the use of the prepositions in English is largely idiomatic, i.e., it cannot be reduced to any grammatical rules or logic. For instance, no logical or grammatical rules can be given as to why a person can be *in trouble*, *in distress*, *in service*, but he must be *on duty* or *at work*. These simple examples also illustrate one important characteristic of an idiom, namely, the meaning of an idiom cannot be deduced from the meanings of the individual words composing it. Sometimes an idiom may even violate the grammatical rules of the language. For instance, a singular countable noun in English should be preceded by a determiner; but in idiomatic phrases like *by bus*, *by train*, *(go) to school*, etc. this rule does not apply.

The same is the case with hundreds of idioms involving other classes of words. For instance, we can *make a journey* but cannot **make a walk*; we will have to *take a walk*. Similarly, a court can *set a prisoner free* or *set him at liberty* but cannot **set him at freedom*. (Also see 5.15)

From these examples it will be clear that such idiomatic expressions behave like single words, and they must therefore be learnt as single words. In the case of the word-groups discussed in the previous sections, it is possible to construct new items with the same grammatical meaning by the simple process of substitution. In the case of these idioms few items can be so constructed.

Since the learning of natural English is largely a matter of learning these idiomatic expressions, pupils should be trained to be on the look out for them in their reading lessons. They should be encouraged to collect these idioms in a small note-book and use them frequently in sentences of their own.

4.34 FORMULAS

Like the idioms there are some set phrases and sentences for use on specific occasions or for specific purposes. The most obvious such constructions are :

(i) Greeting formulas

How do you do?

Good morning. Good evening., etc.

Happy birthday to you.

God bless you., etc.

Most such formulas appear to belong to some regular sentence or group structures, but since they lack some essential elements of the structures, usually new items cannot be made on their model. They are therefore unique like idioms and must be learnt as individual items.

Some more such formulas (many of them are either colloquial or formal) are:

(ii) *Wh-questions*

Why wait ?

Why not do that ?

What about him ?

How about a cup of tea ?

(iii) *Commands*

Quick!. Out with the answer !

Off with that flag there !

Down with authoritarianism !

Long live democracy !

(iv) *Exclamations*

You and your democracy !

To think I was once about to marry her !

If only I had known that !

(v) *Opening formulas*

Suffice it to say that

Be that as it may.....

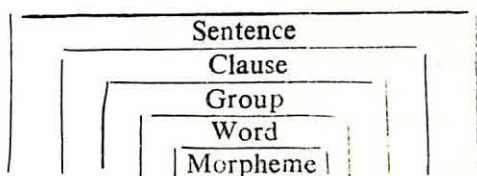
Last but not least.....

God forbid.....

4.35 STRUCTURE WITHIN A STRUCTURE

From our discussion of the various grammatical structures it should be clear why language is called a structured system of systems. In English, the smallest grammatical unit is the morpheme (which is unstructured) and each higher unit is made up of units immediately below it. The highest grammatical unit is the sentence which includes all the smaller units. Thus morphemes function in the word structure, word structures in the group structure, group structures in the clause structure and clause structures in the complex sentence structure. The diagram below shows this hierarchical arrangement

of syntactic structures in English. (For other structures, see 6.04):



4.36 INFORMATION FOCUSING

It has been stated that the most prominent feature of the English syntactic structure is the fixed order of the words and that the essential elements in the structure tend to occupy fixed positions.

This structural rigidity has certain obvious disadvantages. For instance, in our languages where a change of word-order does not generally result in a change of meaning, we can shift an element of the sentence to different positions in order to focus attention on it. But, because of the fixed word-order, this convenient device is not freely available to the English language. Therefore, to compensate for this lack of flexibility English has evolved certain specific devices for focusing attention, or *INFORMATION FOCUSING*, as it is technically called. But before discussing these devices it will be necessary to say a few words about what this information focusing involves.

The primary use of language is to transmit information from one person to another. Usually, this is done not with a single sentence but with a series of connected sentences. Each of these sentences usually contains two kinds of information:

- (i) the information already known to the listener or the reader from the situation (context), and
- (ii) the new information conveyed through this particular sentence.

The listener or the reader is interested only in the second kind of information, the new information in the sentence. Contrary to the popular belief, this new information is not carried by the grammatical subject of the sentence; because the grammatical subject, by definition, is 'what is being talked about', and both the parties to a communication are expected to know what they are talking about. (This is also apparent from the fact that the subject is often replaced by a pronoun, an 'empty word', in the

subsequent sentences.) In a sentence of normal subject-predicate word-order the new information is generally placed in the predicate and therefore in speech the intonation focus usually falls on the last meaningful word. (This practice is known as *END-FOCUSING*.) Whenever the speaker wants to emphasise any other parts of the sentence, he may do so by shifting the intonation focus to that part. (See *Sentence Stress*, 2.32) In writing, however, this facility is not available. Further, even in speech, this somewhat startling nucleus-shifting (i.e., *Emphatic Stress*, 2.34) is reserved for emphasis or contrast rather than for smooth transmission of information. As such, English uses some specific structural devices (in both speech and writing) for end-focussing of information. Such focusing satisfies the anticipation of the listener or the reader for new information and helps him to understand the import of the sentence without undue concentration.

The following sections deal with some of these devices.

4.37 PASSIVE VOICE

This is a familiar device which is used to shift the subject or the Verb of an SVO(O) sentence to end-focus without disturbing the rigid subject-predicate word-order of the English sentence. It is used when

- (i) the object or 'sufferer' of the active sentence is the 'talking point', i.e., the subject of new information; or
- (ii) the 'doer' of the action (i.e., the subject of the active sentence) is the new information and hence required to be given end-focus (as the so-called '*by agent*'); or
- (iii) the action is the new information. It is given end-focus by omitting the '*by agent*' in the passive sentence.

4.38 'DUMMY' SUBJECT : *It*

Another familiar device for placing the different elements of a sentence in end-focus is the use of the so-called 'dummy' subject *It* followed by *BE*. This device can be used to shift any of the sentence elements to end-focus. For instance, take the sentence

I gave him the book last month.

Now, any of the elements of this sentence can be brought to focus depending on which element is the new information, e.g.,

- (i) When the subject is the new information:
It was I who gave him the book last month.
- (ii) When the direct object is the new information:
It was the book that I gave him last month.
- (iii) When the indirect object is the new information:
It was to him that I gave the book last month.
- (iv) When the adverbial is the new information:
It was last month that I gave him the book.

4.39 INTRODUCTORY *There*

As already mentioned in 4.36 the subject of the sentence is usually something already known to both the parties. Therefore, when something unknown or 'indefinite' is being used as subject, this is to be signalled by placing it in focus. This is usually done with the help of the so-called introductory *There* which fills the Subject-slot while the 'notional subject' is placed in the predicate after a form of BE. Thus the sentence

A book is on the table.

will be extremely unnatural if we are talking about an unknown or 'indefinite' book. The natural form in such a situation will be

There is a book on the table.

If, on the other hand, we are talking about a book already known to us, it should be

The book is on the table.

(The frequent use of the definite article before the subject noun is another indication that the subject is known.)

4.40 THE PREPOSITIONAL OBJECT

When a verb takes two objects, the indirect object usually remains out of focus and goes almost unnoticed. We have seen in 4.38 above that it can be brought to focus by reconstructing the sentence with the dummy *It* where it is preceded by the preposition *to*. The indirect object can also be given end-focus by placing it at the end with the help of a preposition, e.g.,

I gave *him* the book. → I gave the book *to him*. (Perhaps in answer to the question: Who(m) did you give the book to?)

4.41 AVOIDANCE OF REPETITION

The frequent practice of using an auxiliary for the whole predicate has already been noticed in 4.16. This is also a device to focus the verbal element by removing the other elements which are not in focus at the time of speaking.

4.42 INVERSION

In some cases it is even possible to shift the object or the adverbial adjunct to the front position. This is generally done in written English to give the subject end-focus, e.g.,

All these things *a democratic government* cannot ignore.

In the corner was *a broken chair*.

Below are *a few examples*.

In literary language, this device may be used in parallel clauses (i.e., two co-ordinate clauses with similar structures) to bring out the points of contrast, e.g.,

Talents Mr Micawber *had*; *money* Mr. Micawber *had not*.

4.43 POINTS TO PONDER

1. What are the prominent structural peculiarities of English syntax?
2. How far is it true that the order of the words in English is fixed?
3. What are the question-patterns in English?
4. What changes take place when a sentence is changed from the direct to the indirect form of narration?
5. What are the notable differences between the syntactic structure of English and that of your pupils' mother tongue? Think in terms of:
 - (a) rigidity of word-order
 - (b) difference between the statement and the question forms
 - (c) position of the verbal group
 - (d) positions of adjectivals and adverbials
 - (e) use of determiners

4.44 TASKS TO TRY

1. Examine the following sentences and find out to which of the Basic Sentence Types (as given in 4.05) each of them belongs:
 - (i) Finding a job nowadays has become very difficult.
 - (ii) There were three persons in the room.
 - (iii) I have always lived in the village.
 - (iv) May I offer you a cup of tea?
 - (v) Put the lamp down.
 - (vi) What you say is true.
2. Find out whether the underlined items in the following sentences are *grammatically* obligatory or optional:
 - (i) The remark made him furiously.
 - (ii) He put the table near the wall.
 - (iii) He goes to the library every day at 4 o'clock.
 - (iv) May I ask a question ?
 - (v) Will you explain the point ?
 - (vi) He suggested a new idea.
3. Make two substitution tables with Verb Patterns 10 and 17 given in 4.08.
4. Make a list of five words that can be used as both adjective and adverb and use each of them in two sentences with these functions.
5. Make a list of five nominal groups that can function as adverbials and use them in sentences of your own.

THE SEMANTIC STRUCTURE OF ENGLISH

5.01 LAYERS OF MEANING

So far we have been concerned with how different language forms are organised in English. But the ultimate purpose of organising a language form is to express or organise meaning. Therefore, let us now examine this structuring of meaning in English.

At the outset it must be admitted that meaning is a highly complex entity and so far it has not been found possible to analyse it satisfactorily. The reason is, however, quite obvious. While language forms can be studied from what is heard or seen, meaning cannot be so studied because it resides deep down in the mind of the speaker or the writer. The only way to get at the meaning is therefore via the forms. But unfortunately, in spite of careful selection of words and their rigorous arrangement, the same language form may mean different things to different persons. 'Misunderstanding' is quite a common occurrence in our everyday life, which shows that we do not always say what we mean !

As we have already seen (4.02), a language form has two meanings: (i) structural meaning, and (ii) lexical meaning. Every syntactic structure, whether it is a sentence, a clause or a group, has these two components of meaning. The meaning of the largest such structure, namely, the sentence, is therefore bound to be highly complex since it is the cumulative result of the structural and lexical meanings of the different structures composing it *plus* its own structural meaning.

5.02 I.C. ANALYSIS

Since the morpheme is the smallest unit in the syntactic structure, all the syntactic structures are made up of morphemes as their basic

constituents. Therefore, in order to analyse the patterning of meaning at various layers of structure it is necessary to see how a structure is built up from these basic constituents.

To be a structured unit, there must be at least two constituents (because with a single item there can be no question of 'arrangement'). Therefore, to arrive at the morphemes (the ultimate constituents), a structure is first divided or cut up into its two IMMEDIATE CONSTITUENTS. For example, a sentence will have its subject and the predicate as the two immediate constituents, and therefore the first cut will be made between them. The two constituents so separated are then similarly divided into *their* two immediate constituents, and so on down to single morphemes or words (the simple free morphemes) which cannot be any further divided. This process is known as Immediate Constituent Analysis, or I.C. ANALYSIS, for short. (See also 3.01.)

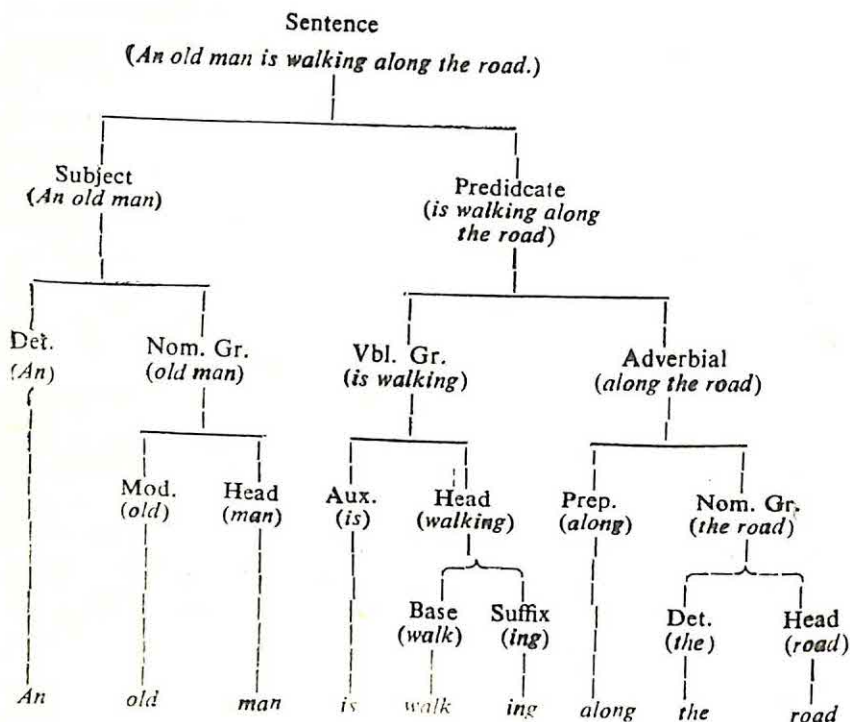
The advantage of this kind of analysis is that it can be done even without knowing the meanings of the words provided one is familiar with the structures and the various structural signals of the language. The first step in the analysis is to identify the pattern of the structure and then to break it up into its two constituents. Such an analysis will help us to see the structural grouping of the various meaningful units and finally to see the layers of meaning that make up the meaning of the structure as a whole.

A simple example given on the next page should make the process clear.

When the constituents of a structure are not too many, as in the example sentence, their relationships can also be shown with the familiar mathematical notations like brackets, plus signs, etc.:

$$[\{An + (old + man)\} + \{(is + \overline{walk + ing}) + (\overline{along + the + road})\}]$$

In the above analysis the first I.C. cut has been made at the subject and predicate boundary and then the two groups operating at these two positions have been progressively divided into their immediate constituents to separate the head-words, determiners, modifiers, etc. This can be done almost mechanically because in English the various functioning groups (e.g., nominal, verbal, etc.) conform to clear-cut patterns and their boundaries marked by various structural signals (e.g., an auxiliary or a modal marking the onset of a verbal group, a determiner marking a nominal group, etc.).



5.03 LANGUAGE AND MEANING

We have seen that the I.C. analysis can be made mechanically without even knowing the meaning of the individual words. This is possible because this kind of analysis is concerned with the structuring of grammatical meaning and depends solely on the formal grammatical signals. That is why it cannot, for example, say why the second of the following two sentences is unacceptable:

1. Ram admires the scenery.
2. *The scenery admires Ram.

It is evident that the problem involved in this pair is related to lexical meaning, not grammatical meaning. Both the sentences are grammatically correct but the second sentence is not acceptable simply because it does not make sense. This has happened because there is a conflict between the meanings of the words in the sentence, and to avoid such conflicts, it is necessary to select the right words with the right meanings. And this selection of the right words depends not so much on the grammatical structure as

on the semantic structure of the language, i.e., the structuring of lexical meaning in it.¹ Since this structuring of lexical meaning is ultimately based on the meaning of the individual morphemes or words, the following sections are devoted to a discussion of the nature of the meaning of a word in English.

5.04 CONCEPTUAL MEANING

Before we proceed to discuss the nature of word-meaning, it will be necessary to say a few words about the *kinds* of meaning that a word may have.

In the language of the linguists, the community of people who speak the same language is called a **SPEECH COMMUNITY**. Meanings get attached arbitrarily to words and through frequent use the members of the community learn to associate the word with its meaning. These are the meanings described in the dictionaries of the language. The meanings so described are the 'concepts' of the community about the world of things and ideas, and are therefore called **CONCEPTUAL MEANINGS**. Such meanings can usually be broken down into some distinct components or features (See 5.08 below) and are fairly stable.

5.05 CULTURAL MEANING

But a moment's reflection would show that such meanings cannot but be extremely general in nature. Language is a social activity and is intimately connected with the ways of life of the community. The people who live in a particular society have their own notions about the world. For instance, the meaning of the English word *dinner*, as used by the English people, cannot be fully appreciated by us unless we are familiar with their eating habits. Similarly, the person called *father* in our society may be a very different person for the children in a matriarchal society. The dictionary gives the meanings of these words but different culture-groups interpret them according to their own notions. This meaning attached to a word by a culture-group is called its **CULTURAL MEANING**. Cultural meanings, being confined to a particular culture-group, are less general than the conceptual

¹Sentence 2 is unacceptable because it violates the semantic **SELECTIONAL RESTRICTIONS**. See Incompatibility in 5.11 and Word Collocation in 5.15.

meanings. Therefore, even in the same speech community communication would be only partial if the members of the community do not belong to the same culture-group. Communication is maximum when the members of the speech community also belong to the same culture.

Since language is so inextricably connected with the culture of the native speakers, the learner of a foreign language has to be familiar with that culture in order to acquire any degree of mastery in the language. Such mastery, however, does not require the ability to act and feel like the native speakers. But it does require the ability to appreciate their actions and feelings.

5.06 INDIVIDUAL MEANING

Members of a speech community are also individuals with their individual life experiences. No two individuals can have exactly the same experiences in life, and these different experiences mould an individual's notions about things and ideas differently. Therefore, a word acquires certain connotations for an individual which cannot be shared by another individual. For instance, the word *cat* might evoke the image of a gentle, fluffy and lovable creature in the mind of a person, who, as a child, had cats as pets. On the other hand, the same word might bring forth the image of a thieving, vicious and hateful animal to the mind of a person who had been badly scratched by a cat in his childhood. For these two persons, the word *cat* would have different meanings, notwithstanding the fact that in its conceptual meaning it is the same: 'a small, domesticated fur-covered animal'. This meaning which an individual attaches to a word is called its **INDIVIDUAL MEANING**.

Since every individual is a unique being, there may be as many meanings of a word as there are individual speakers. However, in ordinary communication these differences do not matter much. They only add certain subjective features to the conceptual meaning which basically remains the same. Had it been otherwise, no communication would have been possible: each person meaning different things with the same word and no one understanding what the other is saying.

Moreover, we all live in the same world, a world governed by the same physical laws and subject to the same kinds of seasonal changes. Also, as human beings we all have the same physiologi-

cal systems and have similar social institutions. It is therefore natural that we should have words to talk about these common experiences. Not only this. Because of this commonness of experiences, every language has evolved comparable linguistic features (not necessarily equivalent words) to convey the same meaning relating to these experiences. This is the reason why we can understand a foreign language and can even translate from one language to another.

5.07 VARIETIES OF LANGUAGE

Another familiar difference is the varieties of the same language that people use on different occasions and in different regions. The variety of a language being used is primarily determined by two factors: (i) the *use* being made of the language at a particular moment, and (ii) the speech habits of the *user* of the language.

People use language for different purposes and the selection of words, structures and even pronunciation is greatly influenced by this purpose. For instance, the kinds of words and structures used in an intimate conversation among friends will be very different from those used in a formal lecture. The most striking example of such selection can be seen in the language a lawyer would use while talking to a small child ('baby talk') and that he would use in court and in legal documents. Every native speaker unconsciously makes this kind of selection to suit the occasion.

Such varieties of language according to the use are called **REGISTERS**. Thus there can be different registers, such as, conversational register, oratorical register, journalistic register, official register, etc.

Again, pronunciation, words and structures of a language may vary according to the region, education, association, etc. of the user of the language. The same language may have different regional varieties. These varieties relating to the *user* of the language (as distinct from the *use*) are called the **DIALECTS** of the language. Generally, every language has a number of dialects, but only one of them is used for communication among all the dialect-groups, particularly for writing. This dialect is known as the **STANDARD DIALECT**. (See RP in 2.03.)

5.08 THE MEANING OF A WORD

In discussing the 'word' (3.01) we tried to establish it as a structure

comprising one or more morphemes. This word, so defined grammatically, usually corresponds to one unit of conceptual meaning. But it may not always be so. For instance, simple words like *put* or *break* refer to one unit of meaning, but on the other hand, groups comprising more than one grammatical word, such as *put up with* or *break down* may also represent one unit of such meaning. In view of this divergence, linguists make a distinction between a LEXICAL WORD and a GRAMMATICAL WORD. The grammatical word is the familiar unit (separated by spaces in writing) while the lexical word is the unit of meaning. For example, *put up with* is one lexical word composed of three grammatical words. But in most cases the lexical word corresponds to the grammatical word. Therefore, for the sake of convenience, the name 'word' is used to cover both the units (the distinction, where necessary, being usually clear from the context).

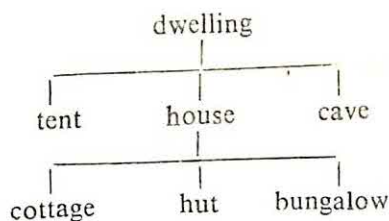
Since the words stand for various concepts, they are the tools with which we divide the world of things and ideas. God's creation is one and indivisible: it is human language which cuts it up into different segments. For instance, the word *house* stands for one unit of meaning, but we cut it up into different segments with words like *wall*, *roof*, *door*, *window*, etc. Again, where do we draw the line, say, between a man and a gorilla? Since we can talk of a 'man-like gorilla' or a 'gorilla-like man', we do draw the line somewhere. Whatever the zoologists might say, we do this with the help of words: for us the thing called *man* is a man and the thing called *gorilla* is a gorilla!

We can distinguish concepts with the help of words because we put into each word a number of 'meanings' or SEMANTIC COMPONENTS, as they are technically called. Different words carry different meanings because they have different semantic components. For example, the word *man* has the component 'human' which the word *gorilla* lacks and hence they mean different things. In this sense a word may be regarded as a compact bundle of semantic components.

5.09 THE SEMANTIC NETWORK

The words having some semantic components in common belong to a SEMANTIC SET and the individual words in the set are distinguished by their having additional components. The set is based on a lexical item which can be used for all the other words, the latter

being used for making finer distinctions of meaning. For instance, in the set *horse, mare, pony, colt*, etc., *horse* can be used for all the other words. Such an item is called the SUPERORDINATE TERM of the set. And since it can be used for all the other words in the set, it covers the largest area of meaning. The following example with the superordinate term *dwelling* shows the relationships between the items in the set:



From the above example it will be seen that a word (in this case *house*) can become a superordinate term for another set, and in this way the meaning can be progressively divided with the help of words. The meaning of a particular word in a language therefore depends on how the word divides the 'general meaning'. In other words, it depends on the number of words in the set to which the particular word belongs. For instance, the meaning of the English word *cottage* will not be fully understood, not even if one is shown an actual cottage, until one comes across other words in the set, e.g., *hut, cabin, villa, bungalow*, etc. It is therefore rightly said that the learning of the meaning of a word is the business of the entire lifetime of a person, for a word will not be fully known until all the other words related to it are known. And, at least theoretically, all the words in a language are related to each other because, as already pointed out, the words in a language are but devices to cut up one reality: the speech community's conception of God's creation. A word (except a proper noun), therefore, does not stand for a 'thing'; it stands for our concept of the thing. Since we use different words and thus differentiate one concept from another, the words in a language can be regarded as forming a network where each word depends upon the others for its meaning. That is why, to understand the meaning of a word it is essential at least to know the meanings of the words immediately associated with it. A person's understanding of this meaning increases as he learns more words.

The relationships between the words in a language are a part of the semantic structure of the language. Briefly, the following relationships hold between the words in a language:

(Note : A few new terms are unavoidable in a discussion of these relations. Some of them may be familiar. The others should be easily understood from the description and the examples given).

5.10 HYPONYMY

HYPONYMY is the relationship of inclusion of the different words in a set under a word that stands for some features of meaning common to the entire set. This word, as described in 5.09 above, is called the superordinate term, and the individual words in the set are called its HYPONYMS. Thus in our example in 5.09, *cottage*, *hut*, *bungalow*, etc. are the hyponyms of the superordinate term *house*. It will be seen that though the superordinate term is the least precise, it has the maximum coverage of meaning as it can be used for any of the hyponyms under it. The hyponyms are the words that further chop up the lump of meaning implicit in the superordinate term and make finer discrimination of meaning.

The number of hyponyms in a set is different for different languages and depends upon the necessity for discrimination demanded by the environment and culture. For instance, since India is a tropical country, most Indian languages do not have more than one or two words in the set covered by the Hindi word बरफ (ice), but in English (being a language spoken in the temperate zone) there are a number of words in this set, e.g., *ice*, *snow*, *frost*, *sleet*, etc. The Eskimos have an even larger set to discriminate between different kinds of snow. Similarly, since the family relationships are closer in Indian society than in English society, Indian languages are richer than English in words relating to these relationships. For example, for the single word *aunt* in English most Indian languages have a number of words to discriminate between relationships covered by this word, e.g., "father's elder sister", "mother's younger sister", "father's elder brother's wife", etc. etc.

5.11 INCOMPATIBILITY

INCOMPATIBILITY is the opposite of hyponymy. It is the relationship of exclusion between words which are in some respect similar. For example *red* and *green* are similar in that they both relate to

colours. But they are in incompatible relationship because a thing cannot be both 'red' and 'green' at the same time. This relationship makes the sentences like the following unacceptable:

*He is my cousin brother. (In English, *brother* excludes *cousin*.)

*The orphan has no father.

*The husband is beating his widow.

5.12 SYNONYMY

SYNONYMY means 'sameness of meaning' and stands for the phenomenon of different words having the same meaning. English is particularly rich in synonyms; but it should be remembered that sameness holds only in particular contexts. For example, *begin* and *start* are synonymous in *Let's _____ the game* because either word can be used in the blank to mean the same thing. But in *Let's _____ the car* this is not possible, because we cannot say **Let's begin the car*.

Even when two words are interchangeable in certain contexts, the change usually results in a change of register, connotation, attitude, etc. (See Modals in 4.17.) It is therefore said that there are no perfect synonyms that are interchangeable in all contexts. If one word could do the function of two words, the language would have discarded one of them long ago. Since there are different words, it is but natural that they should have different functions.

5.13 POLYSEMY

POLYSEMY is the opposite of synonymy. This is the phenomenon of the same word having different meanings. English is also rich in polysemic words. Many common words like *head*, *go*, *take*, *make*, *get*, etc. have a variety of meanings. Further, the meanings of many words can be extended to include metaphorical or figurative meanings, e.g., *foot of a hill*, *hands of a clock*, *tongue of fire*, *eye of a needle*, etc. In many such cases it is difficult to say whether it is one word with different meanings or different words with the same form. The latter phenomenon is called HOMONYMY.

5.14 ANTONYMY

ANTONYMY means 'oppositeness of meaning'. There are pairs of words which are opposite in some components of meaning. Broadly, antonyms are of two types. In pairs like *dead/alive*, to

say one is to contradict the other. That is, if someone is dead he is not alive. One cannot be more or less dead or alive (at least in the literal sense). But pairs like *young/old* are different: we can think of intermediate stages between 'young' and 'old'. The first group shows yes-no contrast, that is, 'one or the other'; while the second group shows gradation, that is, 'from one to the other'. Therefore, the adjectives of the first group usually do not have degree-forms.

5.15 WORD COLLOCATION

So far, we have discussed word-meaning in terms of its relation to our conception of the reality outside language and also in relation to other words in the language. But as has already been mentioned, these are only a part of the semantic structure of the language. The other part is the relationship that controls the co-occurrence of words in sequence; that is, occurrence of one word with another.

In every language some sequences of words occur very frequently, others occur rarely and some do not occur at all. For instance, take the following sentence-frame:

That was a very _____ song.

Now, grammatically, any attributive adjective can occur in the slot before *song*. But semantically, only a few can go there, while others are either highly improbable or impossible. This will be apparent if we take three such adjectives, say, *sweet charming* and *tall*. Of these, *sweet* has the highest probability of occurrence. *Charming*, on the other hand, is not impossible but unlikely; while *tall* is impossible.

The semantically incompatible sequences like **tall song* are barred by our knowledge of the external world: we do not come across 'tall songs' in real life. Therefore, except in figurative uses (e.g., *tall talk*), such obviously absurd sequences do not present much of a problem for the foreign learners of English.

The real problem arises with the other two kinds of sequences. As can be seen from the above examples, it is not simply a matter of the lexical meanings of the two words, for, in this context, there is very little to choose between *sweet* and *charming*. It is just that in English songs tend to be *sweet* rather than *charming*. This tendency of words to co-occur frequently is known as WORD

COLLOCATION and the native speakers intuitively select the right collocation. Since less frequent occurrences of words are not impossible semantically, a foreign learner who goes only by word-meaning is prone to use sequences of words which would sound unnatural to a native speaker. Going only by meaning has other dangers too. For instance, in English *head* and *foot* may collocate with *table* and *tree* in *head of the table* and *foot of the tree*; but not in **head of the tree* or **foot of the table*. Unless the learner knows the COLLOCATIONAL RESTRICTIONS in English, he is likely to produce unacceptable sequences as these.

The meaning of most word-sequences (including collocations) can be deduced from the meanings of the individual words in the sequence. But sometimes the collocations become so fused that their meaning cannot be easily guessed from the meanings of the individual words. Such collocations are idioms. (See also 4.33.)

5.16 ASSOCIATED VOCABULARY

Some words are more likely to occur than others in relation to a particular topic. For instance, words like *doctor*, *nurse*, *medicine*, etc. are more likely to occur in a discussion on 'hospital' than on, say, 'football game'. There is, of course, no reason why these words cannot occur with the latter topic (in fact, they may; for example, when talking about a player injured in the game); but generally they are more probable with the first topic than with the second. If we ask someone to think of a hospital and write down the first ten words that come to his mind, we can almost be certain that these words will figure in the list. The words so associated with a topic are called ASSOCIATED VOCABULARY of the topic.

Presentation of words in relation to a topic with which they are naturally associated makes learning of word-meaning easier. Therefore, in the preparation of text lessons and in presenting new vocabulary items it is necessary to select the appropriate topics.

5.17 POINTS TO PONDER

1. How can a knowledge of the semantic structure of English help the teacher in teaching the language?
2. A word does not directly stand for a 'thing'; it stands for our

concept of the thing. In view of this, how would you teach your pupils the meaning of a word, say, *table* ?

3. It has been said that there cannot be any perfect synonyms. Is it therefore possible to use synonyms for teaching word-meaning ?
4. Since the word-meanings are closely connected with the culture of the native speakers of the language, how is it possible for us to understand a foreign language like English ?
5. It has been said that the individual meaning does not matter in ordinary communication. Can you think of a situation where it does ?

5.18 TASKS TO TRY

1. Make I.C. analysis of each of the following two sentences:
 - (i) The boys' school chowkidar has been absent for three days.
 - (ii) The two school boys' parents came to see the headmaster.
2. Select five English words and make five sets with each of them as the superordinate term. (See 5.09.)
3. For each word in the sets in 2 above, find a one-word equivalent in the mother tongue of your pupils. Note the words that do not have such equivalents.
4. The English word *aunt* does not have a one-word equivalent in many Indian languages. Find five other kinship terms in English that do not have such equivalents in the mother tongue of your pupils.
5. Select three composition topics for your pupils and write ten associated vocabulary items relating to each of them.

THE GRAPHIC STRUCTURE OF ENGLISH

6.01 THE GRAPHIC SUBSTANCE

In speech we organise into meaningful units the sounds of the language — its PHONIC SUBSTANCE; in writing we similarly organise the visual symbols — its GRAPHIC SUBSTANCE. And the way a language organises its graphic substance is called its GRAPHOLOGY. The graphic substance comprises the ALPHABET (i.e., the whole set of LETTERS) and the various punctuation of marks. But it should be remembered that they are not distinctive features of a particular language. The same alphabet may be used by several languages; indeed, few alphabets are confined to one language only. But the graphology of a language, i.e., the way in which these symbols are used, is a distinctive feature of a language because different languages use these symbols differently. For instance, the roman alphabet is used by many languages, but the value phonetic given to each of the letters of the alphabet may differ from language to language.

6.02 THE GRAPHIC UNITS

Like the phonological and grammatical patterns in English, the graphological patterns in English also constitute a hierarchy. The smallest unit in this hierarchy is the GRAPHEME, which is unstructured (cf. phoneme and morpheme). A letter of the alphabet (a grapheme) can be compared to a phoneme (the smallest unit in phonology), but a single letter may not always correspond to a single phoneme. (See 6.05 below.)

The next higher unit is the written word (marked by spaces before and after) which corresponds to the grammatical word. Above the word are the written clause separated by distinctive punctuation marks, and the written sentence (beginning with a capital letter and ending with one of the end-punctuation marks). The phonological unit comparable to these is the tone-group.

6.03 THE PARAGRAPH

In the case of phonology and syntax the largest structures in the hierarchies are the tone-group and the sentence respectively; but in the case of graphology it is the PARAGRAPH. It is seldom realised that a good paragraph is a structured whole; but unlike a tone-group or a sentence, a paragraph represents a logical organisation of ideas. There is, of course, no fixed limit to the length of a paragraph (there being effective paragraphs comprising only a single sentence), but a well-knit paragraph is usually built around a TOPIC SENTENCE: the sentence that indicates the central idea or the principal thought-content of the paragraph. This topic sentence may occur anywhere in the paragraph; but usually it is the first sentence, the following sentences supporting or elaborating the idea introduced in the topic sentence.

Apart from this internal organisation of ideas within the paragraph, certain well-established graphic signals are used to indicate transition of thoughts by this device of paragraphing. The beginning and the end of a paragraph are marked by white spaces. The paragraph begins a little away from the left-hand margin; and if the last sentence does not leave sufficient blank space at the right-hand margin, the space equivalent to a line is left blank between the paragraph and the next. When the reader comes across these familiar signals, he anticipates a transition of thought. Therefore, if some of these signals are missing or misused, he is likely to get confused. This may happen, for instance, if a sentence logically connected with a paragraph is carried over to the next paragraph, or if a large space is left blank at the end of a sentence other than the last sentence.

Paragraphing has also an aesthetic aspect: a page without paragraphs looks uninteresting !

6.04 COMPARISON OF STRUCTURES

The table on p. 157 shows the rough equivalences of the different levels of structures in English.

6.05 SPELLING

It has been pointed out that a single letter may not correspond to a single phoneme, and this is particularly true in the case of English. The language that uses a close letter-to-phoneme corres-

SYNTAX	PHONOLOGY	GRAPHOLOGY
—	—	Paragraph
Sentence		...Sentence
Clause.....	Tone-group	...Clause
Phrase/Group	—	—
Word	...Foot.....	...Word
Morpheme	Syllable	—
—	Phoneme.....	...Letter (Grapheme)

pondence is said to use a phonemic alphabet or written phonemically. Most of the Indian languages that use an alphabet derived from Devnagari are written phonemically. Even many European languages that use the same roman alphabet use the letters phonemically. But in English the letter-to-phoneme correspondence is not consistent. What is perhaps even more bewildering for a new learner, the same letter may stand for different phonemes in the same word; e.g., the letter *c* in *cancel*. It is because of some such well-known irregularities between the sound and the spelling that a learner of English takes longer to learn to write it than any other language.

There has been a continuous movement for spelling reforms in English since the days of Shakespeare; but in spite of this persistent demand, the English spelling today reflects the pronunciation of the 15th century than that of the 20th. In this connection the famous remark of George Bernard Shaw in the preface to his *Pygmalion* is worth quoting:

The English cannot spell their language because they have nothing to spell it with but an old foreign alphabet of which only the consonants — and not all of them — have any agreed speech value.

To drive the point home with his characteristic wit, Shaw is reputed to have said that the pronunciation of the English word

fish/fiʃ/ can as well be rendered by the spelling *ghoti*; because in English /f/ may be represented by *gh* (e.g., *laugh*), /i/ by *o* (e.g., *women*) and /ʃ/ by *ti* (e.g., *nation*) !

There are, however, strong reasons why these somewhat erratic spelling conventions remain almost unchanged till today. Pronunciation is subject to frequent changes: it varies from person to person, from place to place and from time to time. If everyone starts spelling as he speaks, it would not only be difficult for others to follow but the writing may also become completely unintelligible to the future generations.

6.06 REGULARITIES IN ENGLISH SPELLING

It would be incorrect to say that English spelling is completely chaotic. As has already been shown (2.14), some spellings regularly stand for a particular phoneme, and most of the consonant letters have stable values. Of course, there are exceptions — and numerous exceptions at that. But once the learner learns the regular spellings and is taught to note the exceptions as he comes across them, he will have a better grasp of the problem. The consistencies in English spelling which are hidden by apparent inconsistencies can be seen from the following specimen included in a proposal for spelling reform:

Objections to a Chainge in Prezent Spelling

We instinctively shrink from eny chainge in whot iz familiar; and whot can be more familiar than the form ov wurdz that we hav seen and written more times than we can possibly estimate ? We take up a book printed in America, and *honor* and *center* jar upon us every time we cum across them... But theze ar isolated cases; think ov the meny wurdz that wood hav to be chainged if eny real improovement wer to rezult.¹

The above specimen was given in a proposal put forward as an alternative to a more radical spelling reform. The radical reform, if implemented, would require changes in the spelling of about 90% of the words in English; whereas this specimen shows that the spelling is quite regular in almost 90% of the words.

¹Quoted from Axel Wijk: *Rules of Pronunciation for the English Language*.

Reform in the remaining 10% of the words (as indicated in the specimen) would make the spelling fairly consistent.

Nevertheless, it must be admitted that spelling is a major problem for both native speakers and foreign learners of English. The crux of the problem is that, though certain spellings frequently represent certain sounds, there is usually more than one such 'regular' spelling for a particular sound (e.g., *-ee-*, *-ea-*, *-ie-* for /i:/: *meet*, *meat*, *brief*), and usually there are no clues as to which one is correct for a particular word.

6.07 RULES OF ENGLISH SPELLING

Though something as varied as English spelling cannot be reduced to a few simple rules, in certain cases it is possible to do so; particularly when adding a suffix to a base. A few such rules given below should help the poor speller to some extent.

- (i) One-syllable words with one vowel² ending in a consonant double the consonant before a suffix beginning with a vowel, e.g., *hit* + *ing* → *hitting*, *big* + *er* → *bigger*, *spot* + *ed* → *spotted*, etc.
- (ii) Two or three-syllable words ending in a consonant double the consonant before a suffix beginning with a vowel when the stress falls on the last syllable, e.g., *be'gin* + *ing* → *be'ginning*, *oc'cur* + *ed* → *oc'curred*; but *'enter* + *ing* → *'entering*, *'cover* + *ed* → *'covered*, etc. (Notable exceptions: *'worshipping*, *'worshipped*, *'kidnapping*, *'kidnapped*.)
- (iii) Words ending in *l* after a single vowel double the *l* before a suffix beginning with a vowel, irrespective of the stress, e.g., *'travel* + *ing* → *'travelling*, *'signal* + *ed* → *'signalled*, etc.
- (iv) Words ending in a single *e* after a consonant (but see (v) below) drop the *e* before a suffix beginning with a vowel but retain it when the suffix begins with a consonant, e.g., *write* + *ing* → *writing*, *receive* + *ing* → *receiving*; but *move* + *ment* → *movement*; etc. (Notable exceptions: *truly*, *duly*, *argument*, *judgment*)
- (v) Words ending in *ce* or *ge* do not drop the *e* before suffixes beginning with *a*, *e*, or *u*; e.g., *trace* + *able* → *traceable*,

²For the sake of convenience, vowel and consonant letters will be referred to as vowels and consonants in this section.

manage + *able* → *manageable*, *courage* + *ous* → *courageous*;
etc.

This is done to indicate that the *c* and the *g* in these words are pronounced 'soft' (i.e., /s/ and /dʒ/ respectively). These letters are usually pronounced 'hard' (i.e., /k/ and /g/ respectively) before *a*, *o*, or *u* and 'soft' before *e* or *i*.

Note: Words ending in *ce* change *e* to *i* before *-ous*; e.g.,
space + *ous* → *spacious* /speɪʃəs/

- (vi) When *-full* or *-fill* is added to a word the second *l* is dropped; e.g., *beauty* + *full* → *beautiful*; etc.

Note: If the word itself ends in *-ll*, the second *l* of the word is also dropped; e.g., *full* + *fill* → *fulfil*, *skill* + *full* → *skilful*; etc.

- (vii) Words ending in *-y* following a consonant usually change *y* to *i* before any suffix except *-ing*; e.g., *carry* + *-ed* → *carried* (but *carrying*); *fly* + *s* → *flies* (but *flying*); etc. When *y* follows a vowel, usually there is no change, e.g., *stay* + *s* → *stays*; *key* + *-ed* → *keyed*; etc.

(Notable exceptions: *paid*, *said*, *laid*)

- (viii) The spelling *ie* changes to *ei* after *c* when the spelling stands for /i:/; e.g., *believe*, *relief*; etc.; but *receive*, *conceive*; etc. This also holds good to some extent even when the sound is not /i:/. (Notable exceptions: *leisure*, *either*, *neither*, *forfeit*, *foreign*, *weight*, *their*; and a few others.)

- (ix) Nouns ending in *ss*, *sh*, *ch*, *x*, or *o* (preceded by a consonant) take *-es* to form their plurals; e.g., *kisses*, *bushes*, *benches*, *foxes*, *potatoes*; etc.

Notes: (a) Abbreviated words and some foreign words ending in *o* (preceded by a consonant) take only *-s*; e.g., *photos*, *cantos*, etc.

- (b) If *o* is preceded by a vowel, only *-s* is added; e.g., *bamboos*, *radios*, *studios*, etc.

- (c) The rule is also applicable in the formation of the *S-forms* of verbs.

6.08 PUNCTUATION

PUNCTUATION is a device that seeks to remove some of the deficiencies of the written language by indicating the speech patterns

with visual symbols. But the punctuation as used in ordinary writing is hardly adequate to represent the intricate features of tone, juncture, stress, etc which play a vital role in the transmission of various shades of meaning by speech. At best, punctuation can be regarded as a means of 'making grammar graphic'. Even in this function, modern punctuation does not seem to be very consistent, being more a matter of personal taste than of any 'rules'. Individual writers often adhere to their own idiosyncratic manner of punctuation, while some well-established printing houses have their own 'house conventions' in the matter.

However, making allowances for these individual tastes and conventions, it is possible to group the functions of the major PUNCTUATION MARKS (also called STOPS) into three broad categories. They are: (i) Linking Punctuation (ii) Separating Punctuation, and (iii) Enclosing Punctuation. The various stops (i.e., punctuation marks) used for these three major functions are discussed in some detail in the following sections. It should, however, be remembered that the same stop may be used for different functions; but each function contrasts with all other functions in the same way as a word used with one meaning contrasts with all its other meanings.

6.09 LINKING PUNCTUATION

The semicolon (;), the colon (:) and the dash (—) can function as linking punctuation in that they can join words or word-groups without a conjunction. Therefore, they are sometimes called SYMBOLIC CONJUNCTIONS. The other stop that can function as linking punctuation is the hyphen (-), but it differs from the others in one important respect: while others can join words or sentences, the hyphen can join only parts of words or compounds.

(i) The Semicolon: The semicolon is generally used to join constructions of similar structure and of equal emphasis, e.g.,
There are those who have a prejudice against the semicolon; personally I find it a very useful stop. (G.V. Carey in *Mind the Stop*).

The semicolon (as well as the other linking stops) is not normally used with a conjunction, but when a stop heavier than a semicolon but lighter than a full stop is felt to be necessary, it may be used before a conjunction as well; e.g.,
They have done the work well; therefore he should pay them well.

It may also be used with a conjunction to link sentences which have several commas within them; e.g.,
Our luggage already included three suit-cases, one trunk, two bedrolls and a huge tiffin-basket; but that did not deter my wife from adding another suit-case to the heap.

(ii) **The Colon:** In best modern usage the colon is used to throw the weight forward on the part that follows this stop; and this emphasised part usually explains the meaning of the preceding part, or introduces a question or a series of items. Thus the colon makes the reader anticipate further enlightenment, e.g.,
The colon has acquired a special function: that of delivering the goods that have been invoiced in the preceding words. (H.W. Fowler in *Modern English Usage*).

(iii) **The Dash:** The dash contrasts with the colon as it throws the weight backward on the word or word-groups preceding it. The part following the dash is usually added as an after-thought, an unexpected addition, or an explanation; e.g.,
He comes to dinner, eats your food, smokes your best cigars — then borrows your money.

(iv) **The Hyphen:** The hyphen is used to link words into compounds or to link the two parts in the names of the numbers from twenty-one to ninety-nine and fractions; e.g., *drinking-water*, *sixty-seven*, *three-fourths*, etc. The usage relating to the hyphen in compounds seems to be one of the most inconsistent aspects of English punctuation. — the issue being generally decided by the writer's personal feeling as to how close the words have come in order to qualify as a compound. In such cases a good dictionary is the proper guide for foreign learners.

But at least in two cases the words must be hyphenated or written as one word. They are: (1) when the word-group is used as an attributive adjective (See 4.25.), and (2) when one of the elements is a prefix, e.g., *post-graduate* or *postgraduate*.

6.10 SEPARATING PUNCTUATION

The full stop (.), the question mark (?) and the exclamation mark (!) usually separate sentences, while the comma (,) separates parts of sentences. The CAPITAL LETTER marks the beginning of a sentence and classifies a noun as proper noun. In the latter function, however, the usage is not consistent, the same word being spelt with or without an initial capital letter; e.g., *Proper Noun* or *proper noun*. (See Classification of Nouns, 4.10.)

The full stop is also used in abbreviations, but when the

abbreviation is treated as an acronym (See 3.15.), the full stop is omitted. The modern tendency is to do away with the redundant full stops in well-known abbreviations, such as in university degrees, or where the stop does not serve any useful purpose. For example, in the letter-head of the University of London Institute of Education, the name of the Director is printed like this:

William Taylor BScEcon, PhD, DSc, FCP

The same tendency is also seen in omitting the unnecessary commas, e.g., omission of the traditional comma after the name in the above example. (Sometimes even the commas after the degrees, retained in the above example, are also omitted.)

The functions of the full stop and other separating stops as sentence-separators are fairly clear, and therefore should not cause difficulty. But the little comma can do a lot of mischief if not handled properly. The following points should therefore be noted:

The comma is legitimately used: (1) to enumerate a list of items, (2) to mark off a direct speech, (3) to separate clauses and sentences in longer constructions to facilitate reading, (4) after words used in addressing persons (here the exclamation mark should *not* be used), (5) after sentence-connectors like *however*, *therefore*, *for instance*, etc., (6) after an adverbial displaced from its normal position, e.g., an adverbial clause placed before the main clause, and (7) before a non-defining relative clause.

Since people usually err on the side of excesses in the use of the comma, the following examples are given (with comments) to show what mischief an extra little comma can do. (The asterisk (*) before a sentence indicates that it is wrongly punctuated.

- (a) *I will wear no clothes, which will distinguish me from other people. (Here the comma is not wrong if the writer intended to say what the sentence means! A defining relative clause should not be separated from its antecedent.
- (b) *The first and most obvious point to emphasise about the comma is, that it should not be inserted to cause an unnecessary break in the sentence. (Essential parts of a sentence should not be separated. Here, the Verb and its complement.)
- (c) *However, hard he tries, he will not succeed. (An

intensifier should not be separated from its head-word. Here, the first comma is intrusive.)

6.11 ENCLOSING PUNCTUATION

The paired commas (,...), the dashes (—...—), the brackets ((...)) and the single or the double quotation marks ('...') or ("...") are used to enclose words or word-groups in larger constructions. The most important characteristic shared by all of them is that the parts enclosed by them are usually not essential to the grammatical structure of the larger construction. The enclosed items are usually added by way of examples, explanation, additional information, digression, or interpolation.

The parts which are very closely related to the main thought of the larger construction are enclosed in commas, while those least related are enclosed either in dashes or in brackets. On this scale the dashes seem to indicate a greater degree of closeness than the brackets.

The quotation marks stand on a slightly different footing. They are primarily used: (1) to enclose a direct speech or a quotation, and (2) to refer to a specific word or word-group, or an expression the writer does not like (e.g., *I cannot make head or tail of your 'abstract art'.*)

6.12 SPEECH AND WRITING

In the discussion of the nature of language (2.01), it has been observed that speech is the basis of language and the written form, at best, can be regarded as a sort of photograph of the real thing. This analogy is primarily based on the facts that the spoken language can be preserved in script, and that communication is possible without the physical presence of the speaker. (Of course, with the increasing popularity of the tape-recorder, the radio, the telephone, etc. these aspects of the written language have lost some of their importance.) But no script so far devised has been able to 'photograph' the spoken language, and to this extent the written language is deficient as a medium of ordinary communication. (The word *ordinary* is used deliberately to exclude the artistic use of the written language in literature.) While speaking, the speaker can make use of tone, stress, juncture etc, apart from the extralinguistic devices such as, gestures, facial expressions, the physical situation, etc, to put across the meaning. He is also

constantly helped by the responses of his listener, which act as encouraging feedback. Lack of this feedback in writing greatly handicaps the writer.

Again, in speech the speaker has to hold in his mind a relatively small 'total situation'. In communication (whether in speech or in writing) the total situation may lie within two extreme ends on a scale: at the lower end it may be as small as that requiring the utterance of the single word *pass*! in a football game, and at the upper end it may be as large as that required to carry on a lengthy and reasoned discourse in an academic discussion. Most speech-situations lie around the lower end of the scale. Those around the upper end can be regarded as being closer to the activity of writing than of speaking.

Very few people write as they speak. Even the dialogue of some plays which claims to be 'realistic' representation of actual conversation is very different from the real thing. If it were like actual conversation, it would be so much less effective, since the two are used for different purposes.

The written language should therefore be regarded as a different register involving special control of vocabulary and structures besides the use of various graphic conventions. (For further discussion, see 11.01.)

6.13 POINTS TO PONDER

1. In spite of numerous irregularities, why do English spelling conventions continue to be the same?
2. In what major respects does the alphabet of your pupils' mother tongue differ from the English alphabet?
3. What arguments would you put forward in favour of or against the use of the IPA symbols for writing English?
4. How far are the spelling 'rules' (See 6.07.) helpful in writing English?
5. What are the major functions of punctuation? How far can punctuation hamper or facilitate communication?

6.14 TASKS TO TRY

1. Examine your pupils' text lessons and find examples of the nine spelling 'rules' given in 6.07.
2. Examine your pupils' text lessons and find examples of seven legitimate uses of the comma listed in 6.10.

3. Find the common spellings for each of the twelve pure vowels in English (See 2.14.) and find one word with each vowel where it is spelt differently.

4. Make a list of ten English words containing a 'silent letter' (other than *r*) in the spelling. Find the purpose, if any, of retaining the silent letter.

5. Make a list of five English words where a consonant sound is not represented by the corresponding letter of the alphabet. (e.g., /f/ in *laugh*)

Part II

TECHNIQUES OF TEACHING ENGLISH

PSYCHOLOGY AND IMPLICATIONS OF LEARNING ENGLISH AS A FOREIGN LANGUAGE

7.01 LEARNING A LANGUAGE

Learning a language involves the establishment of the links between the language forms and their meanings. The three factors involved in the process are: (i) the form, (ii) the content or meaning, and (iii) their association. In speaking, the speaker associates the appropriate form with the meaning that he has in his mind, and in understanding he associates the meaning with the form he has heard. At normal conversational speed the speaker produces about 500 sounds per minute, organises them into meaningful units of words and sentences, uses the appropriate stress and intonation patterns to say them, selects the appropriate register to suit the occasion and the listener, takes note of the listener's reactions and makes necessary adjustments on the basis of these reactions, etc; while all the time keeping his primary attention on the sequencing of the meanings he wants to transmit. Further, most speech-situations are instantaneous, allowing little time for deliberate organisation of the language forms. The speaker can perform this almost miraculous feat with wonderful ease only because the production of the language forms and their association has become a part of his habits.

Habits are acquired tendencies, as distinct from the inborn tendencies or instincts. Apart from the nature of their origin (i.e., acquired or inborn), habits and instincts are indistinguishable. They both function without the intervention of the cognitive aspect of the mind; i.e., we do not have to 'think' while doing something which is habitual or instinctive. This makes such acts instantaneous and automatic. In using language also, where one

has to perform so many operations simultaneously, some of the operations must become automatic. Otherwise, the human mind, however efficient it may be, cannot tackle all of them simultaneously. This can best be realised if we consider what would happen if we were to think about the phonology and the grammar of our language every time we opened our mouth.

7.02 LANGUAGE AS RULE-GOVERNED BEHAVIOUR

From the above discussion it would seem that the problem of learning a language is primarily a problem of establishing a 'bond' between a language form and its meaning, and this is sometimes sought to be explained in terms of the psychological process of 'conditioned learning' in animals. But human learning cannot be explained away by such a simple mechanistic theory of stimuli and responses. Nor is language learning entirely a matter of habit. The difference between animal learning and human language learning can be easily seen if we observe a parrot learning language. If a parrot is taught, for instance, to say *Raju is playing* when a boy named Raju is playing, and to say *Mira is reading* when a girl named Mira is reading, the parrot would be able to produce these two sentences correctly on these two specific occasions. But if on one occasion the boy happened to be reading (instead of playing), the poor parrot would not be able to substitute his name in the second sentence and create a new sentence to fit the occasion: *Raju is reading*. A human child is capable of making this substitution because he can grasp a system, which an animal or a bird cannot. In learning his mother tongue, though the child makes numerous mistakes at first, in course of time he makes his own generalisations and *ad hoc* rules (which he keeps modifying as he comes across more examples) about the major systems of his language to produce new sentences and to avoid incorrect constructions.

The number of possible sentences in a language is infinite. Many of these sentences have already been uttered and many more will be uttered, but at any moment in time there will still be an infinite number of sentences that have not been uttered. It is therefore even theoretically impossible to establish a bond between every sentence and its meaning. But even so, a child four years old 'knows' all these infinite number of unuttered sentences in his mother tongue, for he is able to understand and produce any one

of them when the occasion arises. In fact, he produces a new sentence every time he speaks, because we hardly say the same sentence twice in our life (except perhaps the formulas like, *Thank you, How do you do ? Good morning, etc.*). This is possible because the systems that control the various language forms are finite, as will be evident from the structures of English discussed in the previous chapters. They have to be finite in order that man may learn them within a reasonable period of time. These few patterns are used over and over again, in what is known as 'recursive patterning' to form larger constructions, and a child completely masters these patterns of his mother tongue at a fairly early age.

This unconscious assimilation or internalisation of grammar usually takes place in what is known as the 'critical period' of learning. This is the period in the growth of an organism in which it is prone to learn certain specific skills naturally. In this period the organism is instinctively motivated to learn the particular skill, which makes the learning easy and natural. This critical period for language learning in a human child is said to lie between the age of two years and adolescence. It is because of this internalisation of grammar into automatic habits that language is sometimes viewed as RULE-GOVERNED BEHAVIOUR. (Also see 8.14-15 and 9.12).

7.03 KNOWING A LANGUAGE

From the above discussion it should be apparent that knowing a language is not the same thing as knowing *about* a language. A child or an illiterate person generally does not know *anything about* his mother tongue, yet he can use it with perfect facility. On the other hand, a grammarian may know a great deal about the grammar of a foreign language and yet he may not be able to use it with the same facility as a child or an illiterate native speaker does. Knowing a language not only implies the ability to produce the sounds and the structures of the language as a matter of automatic habit but also the ability to hold under attention the entire utterance, which demands a MEMORY SPAN, and to notice the errors (i.e., the 'slips') in one's own utterance. The latter ability is called MONITOR FUNCTION. Taking all these aspects into account (including those discussed in 7.01 and 7.02), Robert Lado defines a person who knows a language as the one who "can use its structures accurately for communication at will, with attention focused

on the content, recalling automatically the units and patterns as needed, and holding them for a normal memory span at conversational speed, noticing any errors that occur." (*Language Teaching*)

7.04 LANGUAGE AS SKILL

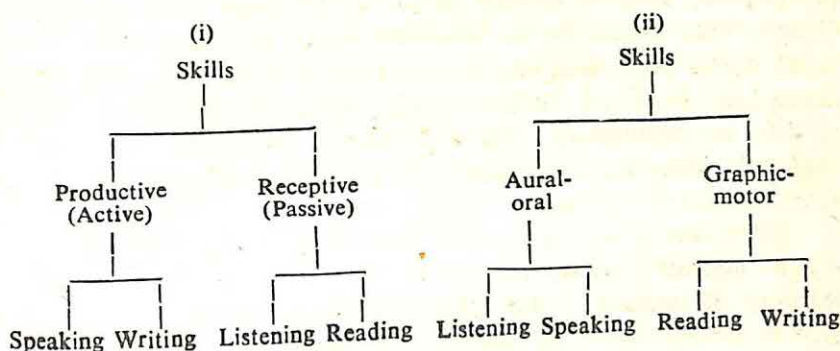
Language is often called a 'skill' rather than a 'subject'. Though a skill does not altogether preclude intellectual activity, it is more a matter of 'doing' than of 'knowing'. In learning the mother tongue, the first skill that a child acquires is the ability to understand the spoken word — the skill of listening. Next, he tries to reproduce these sound sequences to express his own desires and needs and thereby acquires the skill of speaking. For an illiterate person, these two basic skills constitute his language ability. The abilities to read and write are matters of literacy. But since we want our pupils to be literate in the language, the skills of reading and writing are also included as basic language skills in the school course. As will be discussed later, each skill comprises various elements. Language is therefore called a 'complex skill' comprising (i) the skill of listening, (ii) the skill of speaking, (iii) the skill of reading, and (iv) the skill of writing.

7.05 INTERRELATIONSHIP OF LANGUAGE SKILLS

It will have been observed that two of the language skills, namely, listening and reading, are comparatively passive, requiring less exertion on the part of the learner. These skills are called **RECEPTIVE SKILLS** because when listening or reading the person is at the receiving end of the communication channel. Speaking and writing, on the other hand, are active skills. Here the person, being at the transmitting end of the channel, has to take the initiative. These two skills are called **PRODUCTIVE SKILLS**.

The skills may also be grouped in another manner. Listening and speaking which demand the exercise of the auditory and the speech organs may be called **audio-lingual** or **AURAL-ORAL SKILLS**; while reading and writing involving the visual and the psychomotor organs may be called **GRAPHIC-MOTOR SKILLS**. Diagrammatically, the classification of skills may be shown as on page 173.

From the above divisions, it will be seen that the skills overlap and there is more than one way of grouping them. The fact of the matter is that language is not just a conglomeration of diverse



skills; it is one integrated skill. This will be apparent from the fact that in most situations we have to use more than one skill simultaneously. For instance, when we are engaged in conversation we are to listen and speak almost at the same time. So is the case with reading and writing. Further; no one can produce a sound he has not heard or write a letter he has not seen. The common factor involved in all these skills is the 'language code'; i.e., the different systems of the language. This means that the learning of the language code will equally facilitate the learning of the skills. The basic problem in learning a language, therefore, is one of internalising the language code. This code, learnt through the exercise of one skill, would facilitate the learning of the other skills.

Skills involve the use of the sensory-motor organs, but an individual learner may not be equally at home in the use of all these organs. For instance, one person may remember better the words he has seen, while another may remember better the words he has heard. The first person is said to possess a better visual memory and the second person a better auditory memory. The person who, for instance, relies on the movement of his fingers to check the spelling of a word is said to have a better psycho-motor or kinaesthetic memory. For the purpose of language learning the learners are sometimes classified according to the above three individual 'strong points' and are called *VISILE*, *AUDILE* and *TACTILE* respectively. Scientists have also proved that language learning is associated with a particular area of the brain, called the *SPEECH CENTRE*. This centre receives and stores impressions from the sensory organs (the eyes and the ears) and sends out impulses to the motor organs (the vocal organs and the finger muscles). One of

the popular theories on the origin of language (the so-called Gesture Theory) rests on the belief that language originated in the vocal noises that naturally accompanied the gestures with the hands, the eyes and the face muscles which the pre-speech man used for communication. The exponents of this theory also hold that the organs used for gestures are intimately connected with the speech centre of the brain.

From the above it is clear that the use of the sensory-motor organs activates the speech centre, which in turn facilitates the learning of language. But since individual learners may derive greater benefit from the use of one organ than another, it is necessary to provide for the development of all the four skills requiring the use of different sensory-motor organs. Such simultaneous emphasis on all the skills will give sufficient scope to each pupil to learn the language according to his individual learning strategy. Further, since all the skills are related to one common factor, the language code, practice of one skill would reinforce the learning of all the others.

It is said that most Indian students will ultimately be required to use English only as Library Language and therefore, our primary aim should be the development of the skill of reading. But it has been found by the psycholinguists that it is almost impossible to develop one skill in isolation. They hold that the best procedure in learning a second language is to approximate the natural process of learning the mother tongue as closely as possible. Therefore, apart from other advantages of oral teaching which will be discussed later, development of the aural-oral skills is an essential prerequisite for learning the graphic-motor skills. A person who understands the spoken language is in a better position to understand the written language, but the reverse is not true.

7.06 LEARNING A SECOND LANGUAGE

Language skills, like any other skills, can be acquired only through practice. In the case of the mother tongue, the child gets sufficient scope for this practice in his daily environment. He uses the language at home, in the playground, at school — everywhere. And he has so many teachers: his parents, other members of the family, friends, relatives — almost everyone with whom he comes in contact in his day-to-day life. He has also the strongest motivation or

urge to learn the language, for if he cannot express himself in his mother tongue, some of his basic needs are likely to remain unfulfilled. And what is perhaps most remarkable, the child practises the language without being conscious of the fact that he is learning a highly complex code. Similarly, his 'teachers'—his parents, playmates and others—teach him the language without any deliberate effort: they unconsciously supply him with the models for imitation and examples for formulation of his *ad hoc* rules about the language.

In the case of a second language, particularly when it happens to be a foreign language like English, these natural resources are not available to the learner. Unlike the mother tongue, a second language is learnt deliberately, usually in formal classroom teaching. Therefore, the classroom activities must provide sufficient motivation and scope for practising the language. Further, the language material presented for practice is to be carefully selected to highlight the regularities of the language so that pupils can make their own *ad hoc* rules.

7.07 THE PULL OF THE MOTHER TONGUE

When a child acquires his first language (his mother tongue), he begins as it were, with a clean slate. As he acquires the language, its forms, meanings and their associations get impressed on his mind, and they become part of his reflex actions. Whenever he is in need of expressing a meaning, he uses the appropriate forms without any conscious thought. Since he knows only one language, he cannot but use it when the occasion arises.

When he begins to learn a second language, the situation is quite different. He has not only learnt how this verbal signalling system works but has also acquired a particular system (i.e., his mother tongue) which he can use with ease. Therefore, whenever he wants to express something in the second language, he has to keep the habits of the first language in check in order to produce the new sounds and structures. This is a difficult task, because it is human nature to follow the path of least resistance. Further, his ears have become so accustomed to the mother-tongue sounds that he does not easily hear the difference between the sounds of the two languages and, as a result, cannot produce the distinctive sounds of the second language. This compels him to replace the sounds of the second language with the similar sounds of his mother

tongue. The same is the case with the syntactic structures. His conscious attempt at arranging words into syntactic patterns results in literal translation, and when the patterning in the two languages differs (as is usually the case), he produces ungrammatical structures. This tendency to replace the sounds and structures of the second language with those of the mother tongue is known as the 'pull of the mother tongue'.

In psychological terms this phenomenon is known as TRANSFER. In learning the first language the child has already acquired a set of linguistic habits. Habits die hard. So, when using the second language, he will have the tendency to transfer the speech habits of the first language to the second language. This transfer may be either positive or negative. In those matters in which the two languages do not differ, the habits of the first language will help in the learning of the second. This is called 'positive transfer' or FACILITATION. But in the areas where the two languages differ, the effect will be the opposite. Here, the learner will have to overcome the pull of his mother tongue in order to produce the sounds and the structures of the second language. This is called 'negative transfer' or INTERFERENCE. In the areas of language learning where habits play the predominant role, the force of such interference is maximum. In the case of pronunciation, the 'pull' is so great that it is almost impossible for a second language learner to acquire the pronunciation of the native speakers of the language.

7.08 HOW TO ELIMINATE THE PULL OF THE MOTHER TONGUE

One of the major problems of learning a second language is the problem of overcoming the pull of the mother tongue. The best way to deal with this problem is to concentrate the efforts on the sounds and the structures in which the difference between the two languages is the greatest. To help the learner in this task, the teacher will have to find out these 'trouble spots' and devise suitable strategies to deal with them. For this purpose the teacher will have to have some knowledge of the structural peculiarities of both the languages. Contrastive studies of some of the Indian languages and English are available and the teacher can easily draw upon them. Where such studies are not available he should try to make a list of the possible difficult areas for his pupils from his own knowledge of the two languages.

With small children in the age group of three to five years the problem does not appear to be very serious. Since language learning at that age is primarily a matter of imitation, and the speech habits of the first language are still at the formative stages, careful and intensive drilling of the problem items should eliminate the danger. But English as a second language is introduced in our schools when the pupils are at a fairly mature age of about ten years. At such an age the habits of the first language can seriously interfere with the learning of English. The habits of the mother tongue have been fairly established in these children and they have also lost, to some extent, one of the precious gifts of childhood, namely, the capacity for imitation, which plays a dominant role in acquiring language habits. Fortunately, however, there is a compensatory gain in the development of the power of reasoning and deliberate learning. Therefore, with such children it would be more fruitful if their attention is drawn to the peculiarities of the problematic English sounds of structures before arranging intensive practice on these items. This would not only make the practice meaningful but would also help the pupils to correct their own mistakes.

7.09 POINTS TO PONDER

(1) Why is language called 'rule-governed behaviour'? How would you reconcile this with the assertion that language is a 'set of habits'?

(2) What is the difference between the 'rules' referred to in this chapter and the rules given in traditional grammar books?

(3) How are the four language skills related to the sensory-motor organs? How would you involve all these organs of your pupils in teaching a particular item? Think in terms of a specific example.

(4) How do language skills reinforce one another?

(5) In what ways do the question-patterns of English differ from those of the mother tongue of your pupils?

7.10 TASKS TO TRY

(1) Cite two examples of language use where it is indistinguishable from instincts.

(2) Listen to your pupils' pronunciation of English and note

the mispronunciations due to the influence of their mother-tongue sounds.

(3) Examine specimens of your pupils' writing and note the mistakes in spelling and syntax due to the pull of their mother tongue.

(4) Take two common errors in the use of syntax noted in (3) above and plan suitable blackboard work (e.g., sets of sentences for comparison) to focus pupils' attention on the peculiarities of the structures.

(5) Take the misspelt words and wrong sentences in (3) above, ask one pupil to write the words and another pupil to write the sentences correctly on two large sheets of paper using contrastive colours to focus attention on the 'trouble spots' in the words and sentences, and display the sheets on the classroom walls.

PRINCIPLES OF TEACHING ENGLISH AS A FOREIGN LANGUAGE

8.01 SITUATIONAL APPROACH TO LANGUAGE TEACHING

Language is always used in reference to a particular context or situation and hence the full meaning of a language unit is known only when this situation is known. In fact, language relies as much on situations as on other linguistic devices for signalling meaning. This role of situations can be readily appreciated from the fact that there can be such a thing as 'eloquent silence' when people familiar with the situation communicate without the actual use of speech. Commenting upon the part played by the situation in conveying meaning, C.C. Fries says: 'The only true and correct meanings of words are the situations in which they are used. A 'word' consists of a sound or a combination of sounds, that has become conventionalised in a culture or a linguistic community, that is used in certain situations and that stimulates certain responses in the hearer belonging to the same community. (*Teaching and Learning English as a Foreign Language*)

As already pointed out, the problem of learning a language is basically a problem of linking the meaning with the appropriate language form. Since the meaning arises from the situation, one has to grasp the situation in order to understand the expression. In learning the mother tongue the child constantly hears the language being used in appropriate situations and thereby he unconsciously establishes the link between the situation and the expression. Nobody explains the meanings to him, yet he understands them without difficulty. Indeed, it is almost impossible to 'explain' meanings. This will be evident from a little reflection on what we actually do when we consult a dictionary for word-meaning. We consult a dictionary to confirm the vague meaning

that we have already gathered from the context. Without any guidance from the context, either from the text we are studying or from the self-defining sentences as given in a good dictionary, it would be impossible to gather the exact meaning even from the best definitions. Therefore, to comprehend the meaning the learner must grasp the situation; and when language is used spontaneously in meaningful situations he can comprehend it without any conscious effort.

8.02 SITUATIONAL TEACHING OF MEANING

Once the link between the situation and the expression has been forged, the child practises the expression whenever the situation arises until it becomes part of his automatic habits. In teaching a foreign language also, the teacher would do well to keep this natural process of learning in view. As far as practicable, new language items should be presented in appropriate situations—real or contrived. Elaborate explanation of word-meaning, in most cases, is a mere waste of time. The teacher's primary task is to use the word in meaningful situations. The meaning may not be clear to the pupils at the first, second or even at the third instance, but that is of no great consequence. Once the pupil has connected the word with the situation, its meaning would dawn upon him sooner or later. It is said that there is an 'incubation period' for a new word or a sentence pattern to settle down in the mind of the learner; and he should be allowed this period before he is expected to use it. As F.G. French has rightly observed, 'To get the full possession of a word is not an easy thing, quickly done; in fact, the process of learning a single word goes on all through our lives.' (*The Teaching of English Abroad: Part III*)

It is also a matter of common experience that we understand the meanings of many words but find it difficult to explain or define them to others. Therefore, when the pupil can use the word in correct situations the teacher should be satisfied. The pupil may not even be able to give the mother tongue equivalent of a word (in many cases none exists), but that is no proof that he has not understood its meaning. The redundancy of giving word-for-word meaning in mother tongue can also be realised from the fact that many English words are used in our languages

without any way impeding comprehension. This is true not only in the case of the names of concrete objects like, *ball, pen, camera, telephone*, etc., but also in the case of highly abstract words like *nervous, jealous, love*; etc.

8.03 PRACTICE IN SITUATIONS

The important thing, therefore, is to give sufficient opportunities to the pupils to hear the language being used in meaningful situations and to make them use it in such situations. The process may be summed up in the words of M.A.K. Halliday: 'Teaching a language involves conjoining two essential features: first, the learner must experience the language being used in meaningful ways, either in its spoken or written form; and secondly, the learner must himself have the opportunity of performing, of trying out his own skills, of making mistakes and being corrected. Those are the essence of language learning.' (*The Linguistic Sciences and Language Teaching*)

8.04 AUTOMATIC RESPONSE TO SITUATIONS

As in any other learning process, motivation plays the crucial role in language learning. As has already been pointed out, the learning of the mother tongue appears so much easier than the learning of a second language that we rarely notice the amount of effort the child puts in for acquiring the mother tongue. This apparent ease is attributable to the strong motivation that spurs the child on to use the mother tongue whenever the required situation arises. The situation itself acts as a stimulus for the child to use language. In teaching English also it should be the endeavour of the teacher to create such situations as would demand immediate expression in language. If such a situation is created the child's attention is focused on the situation that is crying for expression; and, as a result, he would not notice the new language item he is being called upon to handle. In such motivating situations the mind of the child moves rapidly in language and he rarely has time to reflect upon the difficulty of using the new words or structures being taught. This gives him self-confidence—the corner-stone of all successful endeavours.

8.05 KINDS OF SITUATIONS

The big problem, then, is to create matter of fact situations where

the language item can be introduced naturally and spontaneously.

Situations may be real or contrived. REAL SITUATIONS are those which the pupils can experience directly at the time of learning: those they can see, hear or touch. They are the classroom situations where the teacher and the pupils use the language item naturally in association with the situation. An example of such a situation may be the use of the present continuous (progressive) tense in relation to the activities that are going on in the classroom, e.g., *I am touching the table, He is opening the door, Bina is writing her name*, etc.

Another kind of situation which may be called real is what the pupils have experienced directly at home or elsewhere outside the classroom but is not available at the time of learning. Such situations are called real because the pupils know them from their direct experience and can easily recall them. The teacher will have to make use of these situations quite often. One such occasion may be the teaching of the simple present tense to refer to habitual activities. To introduce this item, the pupils may be made to recall their daily activities. The sentence-sequences as the following may create the required situation for this use of the tense:

You came to school yesterday.

You will come to school tomorrow.

You *come* to school every day. etc.

(Note: It is assumed that this tense will be taught after the simple past and the simple future tenses have been learned.)

Since the pupils are familiar with the real situations from their direct experience, they can link up the expression with its meaning without much effort. These situations, therefore, have the maximum value in language teaching and the teacher should try to use them whenever possible.

It is, however, clear that every teaching item cannot be linked up with pupils' direct experiences. In such cases, the teacher will have to have recourse to artificial or CONTRIVED SITUATIONS. Teaching is, after all, an art; and a resourceful teacher is never in want of ideas for a suitable situation to present a new item. One effective way is to fire pupils' imagination with the help of visual aids (See Chapter 13), such as, pictures, models, etc. Besides, a quick blackboard sketch, a few gestures, a bit of mimicry or

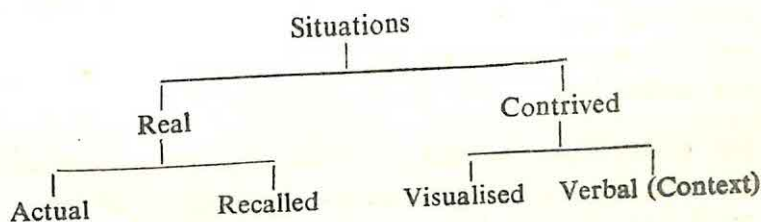
dramatisation will not only enliven an otherwise dry text but will also enable the pupils to understand it better than any amount of explanation.

However, the most difficult but inescapable situations are those where the pupil has to understand language solely with the help of other words, either spoken or written. Here, he may not have the benefit of previous experience to recall, nor has he the help of any visual aids. Though such purely VERBAL SITUATIONS are the most difficult, he will ultimately have to understand language in such situations. Most of what he will read or hear in later life will come under this category of situations. In teaching also, particularly in the upper classes, the teacher will have to have recourse to such verbal situations. For example, to teach the meaning of a word like *compromise(n)*, he will have to use it in self-defining verbal contexts, e.g.,

The workers of a factory demanded 25 per cent bonus, but the employers would not give more than 10 per cent. At last, both sides agreed on 15 per cent. It was a *compromise* that settled the dispute.

But since verbal contexts are difficult and since they presuppose a thorough comprehension of the CO-TEXT (i.e., what is said or written before and after the item being learnt), recourse to them should be had only when the pupils have a fairly good mastery of the language.

The various situations discussed above can be summarised as below:



Since real and visualised situations are by far the most effective, they should have precedence over the purely verbal ones. In most cases it is possible, and even desirable, to have a combination of different kinds of situations to teach the same item. For instance, it is possible to recreate in the classroom (visualise) a

familiar market scene (recalled) with the help of pictures, models, etc.

Therefore, in selecting situations, the following order of preference should be kept in view:

- 1st preference: Actual
- 2nd preference: Recalled and Visualised
- 3rd preference: Visualised
- 4th preference: Recalled
- 5th preference: Verbal

8.06 LINKING WITH LIFE

One of the most important principles of teaching—any teaching—is linking the teaching item with life. The teachers of other subjects may have some difficulty in establishing this essential link, but the language teacher has one great advantage over them: language is an essential part of life and while teaching language he is dealing with a slice of life itself. All that he has to do is to present the language in situations that are within the life-experiences of his pupils.

The chief characteristic of childhood is eagerness for physical activity. Therefore, in the lower classes, the situations should be such as would give them sufficient scope for physical movement. A sentence when accompanied by appropriate activity becomes part of real life, which would otherwise remain a mere verbal formula. In everyday life people supplement language with bodily movements, gestures, etc., to make the meaning clear. So, with young learners language should be presented through actions they themselves can perform. This will not only make the language real and interesting but will also drive home its meaning without any explanation.

8.07 ESSENTIALLY ORAL APPROACH TO LANGUAGE

Once the importance of situational presentation of language is recognised, oral teaching becomes inescapable; because for the beginners the physical contexts or situation would be the most meaningful ones. Besides, as already observed, oral communication is the most natural use of language and the natural process of learning the mother tongue begins with speech. It is therefore psychologically sound to begin a second language orally. There

are also other important considerations. Some of them are:

(i) *Speech Leading to other Skills* : Many modern language teaching experts subscribe to the view that speech is the necessary starting point even for the more 'profitable' skills of reading and writing. They hold that once the essential systems of the language have been mastered through practice in manipulating a limited number of words and structures, as is required in everyday speech, the learner will be in a better position to proceed on his own to expand his vocabulary and handle more complicated constructions. A.W. Frisby, one of the pioneers in the field and whose ideas still continue to influence present-day thinking in language teaching, observes: 'Once we can say a unit of language according to the rules [i.e., the rules of what he calls the Language Game] and so as to be really intelligible to others all the aspects of English language are really child's play (*Teaching English*). Robert Lado calls 'Speech before Writing' his first principle of language teaching and goes on to say that 'the principle applies even when the goal is only to read. Having mastered the basic constructions orally, the student can expand his reading capacity to a higher level of achievement than if he sticks to deciphering script... Students who have mastered the language orally can learn to read more or less readily by themselves or with limited help. Students who have learned to decipher script cannot as a rule learn to speak by themselves' (*Language Teaching*). As already discussed, the language code is neutral to the skills. It is therefore reasonable to expect that once the code is mastered through an easier skill, it should prove beneficial in learning the others.

(iii) *Internalisation of Grammar* : As shown in 6.04 there is a very close correspondence between the phonological and the grammatical structures of English. When we speak at normal conversational speed, we say one phrase (syntactic group) at a time, and the pauses in our speech usually fall in places where two such phrases join. Speech thus vividly reflects the grammar, and a child practising the language orally absorbs this grammar unconsciously. The mould of the phrase gets impressed on his mind and he masters the mould of each of the constituent phrases as well as that of the whole utterance—the sentence. And when the occasion arises he can fit together similar phrases to generate new sentences. This seems to offer a plausible explanation of the extraordinary phenomenon of a child's potential ability to under-

stand and produce the infinite range of novel sentences in his mother tongue at such an early age.

Referring to the amazing power which human beings display in coping with the advance planning and simultaneous activities required for efficient language production, Jean Aitchison puts forward the following explanation: 'We have realised that for every clause uttered a human speaker must be carrying out a number of complex overlapping tasks, a feat he manages by relying on a rhythmic principle. Utterances are organised tone group by tone group. Within the tone group they are organised foot by foot, and within the foot syllable by syllable.' (*The Articulate Mammal*)

When English is practised orally with proper stress, rhythm and intonation, the learner, like the child, is exposed to these patterned units; thereby helping him to master the moulds rather than the isolated words. This will enable him to learn each phrase structure as a single, particular habitual act without the interference that would inevitably occur if he were to organise consciously each phrase as well as the whole sentence.

8.08 PRACTICAL ADVANTAGES OF ORAL APPROACH

Apart from the psychological reasons given above and the social necessity of developing good speech habits, the oral approach has certain practical advantages:

(i) *Economy of Time and Effort*: Practice is essential in language learning. If this practice is done orally, a greater number of repetitions can be made by each pupil in a given time than would be possible in writing. This also means less work, both for the pupil and the teacher.

(ii) *Can be Introduced from the Beginning*: For practice through writing it is necessary to wait till the pupils have learned to form the letters of the alphabet, and it is usually a long time before they acquire any degree of mastery in this difficult skill. But if the language is introduced orally, practice can be given from the very first day.

(iii) *Instant Correction*: If a pupil makes a mistake he is, in effect, practising the mistake; and it was believed that repetition of mistakes resulted in formation of wrong language habits. However, in recent years, with the recognition of a deliberate process in second language learning, this belief has undergone some modi-

fication. Mistakes are no longer regarded as dangerous pitfalls; on the contrary, they are considered valuable inasmuch as they help the learner to form his own *ad hoc* rules by comparing the correct and the wrong forms. This implies that the learner is to be supplied with the correct forms. And the sooner it is done the better, for the habit-forming effect of repeatedly using the wrong form cannot be totally ignored. Experience shows that it is often more difficult to 'unlearn' a bad habit than to learn a good one.

In the case of writing exercises the mistakes remain with the pupils until the teacher corrects them; and this, if done at all, will have to wait for quite some time. But in the case of oral work the correction can be done instantly.

(iv) *Easier to Correct* : Every conscientious teacher is aware of the drudgery that awaits him whenever he gives some writing work to his pupils. It is also disheartening for the pupil to receive back the work of his earnest effort with red marks staring at him admonishingly from all over the page. Even this would be justifiable if it could have some effect in removing the errors. The sad fact is that all this goes in vain, for few pupils care to go over the corrected work, let alone try to avoid the errors.

In oral practice the situation is different. Correction is not only far easier and less shocking to the pupil, the teacher can also correct the whole class at once. When he corrects the mistake of one pupil, others hear it and learn the correct form without having to go over their own writing once again.

(v) *Simultaneous Development of Two Basic Skills*: The oral approach is also called the aural-oral approach because listening and speaking are inseparable. We cannot produce a sound unless we hear it. Therefore, through oral practice two basic language skills, namely, listening and speaking, can be developed simultaneously. Indeed, these two skills are so basic that knowing a language is often defined as the ability to use the language orally, the ability to read and write being regarded as refinement associated with education.

(vi) *Automatic Response*: As already discussed, efficient language use demands a great deal of habitual or automatic performance. One might learn certain aspects of language by conscious application of 'rules': but they would largely remain at the level of static knowledge unless the rule-applying process is developed into a performing skill. This means that mastery of a

language demands 'unthinking' response so far as the language forms are concerned—the mind being left free to organise the thoughts and ideas to be communicated.

Only oral work can provide situations for practising such unthinking responses. Writing exercises, however quickly done, cannot fully guarantee this. This approach can also be profitably exploited for teaching reading and writing through various question-answer techniques. (See relevant chapter.)

(vii) *Motivating for the Slow-learner*: Some pupils do not have sufficient self-confidence to start writing without the help of the teacher. They vacillate and end up by writing the wrong thing. In oral work such pupils are carried through by the enthusiasm of the classmates and are encouraged to use the language without inhibition.

(viii) *Easier to Evaluate*: An oral test may be a difficult tool to handle in large-scale public examinations and for precise evaluation; but it is an extremely handy device for informal classroom testing. In fact, in oral work, teaching, evaluation and remedial work—the three essential steps constituting the classic sequence in any teaching-learning process—go hand in hand.

8.09 DISADVANTAGES OF ORAL APPROACH

(i) One of the frequently-heard objections against an oral approach is the problem of pronunciation. It is often pointed out that there are quite a few sounds and sound-sequences in English which do not occur in many Indian languages, and as a result, they create problems for our pupils and teachers alike. Again, in English the sound does not always reflect the spelling. Beginning with the sound may therefore lead to faulty writing habits. Further, as already noted, some people believe that since most Indian children would be required to use English only as Library Language, there is no point in making the lessons unnecessarily difficult by insisting on oral work.

It is true that there are difficulties associated with the pronunciation of English for the Indian pupils; but in most cases they arise from one or more of the following reasons: (1) English has been introduced too late or the pupils have already learnt [the wrong pronunciation through defective teaching, (2) the belief that native-like pronunciation is the ideal to be aimed at, (3) the

attempt to impose the characteristics of the mother tongue script on English orthography.

The importance of oral work for developing reading and writing skills have already been discussed in some detail in 8.07. It may again be repeated that the oral approach is recommended primarily for learning the language code, and as such, it should be viewed as a means rather than an end in itself. The problems of pronunciation should not prove insurmountable if the following points are kept in view: (a) The correct pronunciation of a word is as easy or as difficult as the wrong one. Learning the correct pronunciation proves difficult only when the wrong one has been practised for some time. If the correct pronunciation is given by the teacher at the first instance, pupils will learn the correct pronunciation of even the most 'irregular' words without much difficulty. (b) It is neither possible nor necessary to speak like an Englishman. The essential thing is to maintain the crucial phonemic contrasts through which the language works. (See 2.03.) Further, since the initial oral teaching is likely to be restricted to a limited number of words and structures, it should not prove difficult to learn them. (c) Every language has its own graphic structure and spelling conventions. Pupils should be made to realise from the beginning that the English letters do not have exact equivalents in their mother tongue.

(ii) Another frequent objection against the oral approach is the dearth of competent teachers. But this objection would apply in teaching through any other approach, or for that matter, for teaching any other subject. An effective teacher is expected to have sufficient subject-matter competence as well as resourcefulness, imagination, etc. Unfortunately, some otherwise competent teachers also cannot speak the language fluently. The reason is not far to seek. They have learnt the language (like most of us) through the time-consuming and laborious process of reading books (mainly literary texts), and, as a result, cannot speak it with the required degree of fluency and confidence. But the oral practice that we have in view is not practice in free conversation, and therefore it is not essential that the teacher should be fluent in spoken English; though, of course, such fluency would make the lessons more effective. As would be seen from the examples of pattern-practice given in 8.16 below, the purpose of oral practice is to repeat a given pattern over and over again in

order to learn the basic language code. We have neither the time nor the resources to teach English through free conversation in complete imitation of the process of learning the mother tongue. Therefore, if the teacher takes pains to learn the few words and structures required to practise a given structure in meaningful situations, he should not find much difficulty in organising effective oral practice.

(iii) Another typical objection is that the learners are often shy of speaking English. This is perhaps true in the case of adult learners. They are also more likely to benefit from a silent and deliberate perusal of the language forms. But the oral approach is meant for children, particularly for those in the lower classes in a school course. These beginners in the school course are pre-adolescent or even smaller children. For such children, who are by nature fond of imitating and doing other physical activities, particularly of making vocal noises, the oral approach is much more congenial than a silent, serious method.

8.10 SELECTION AND GRADING OF LANGUAGE MATERIAL

In any language course one of the most important decisions to be taken relates to the amount of language material (i.e., words and structures) to be included in the course. It is clearly impossible to include the whole of English (even if we knew what this whole of English would be) in a course of limited duration. It is therefore essential to limit the language material to a manageable number of structures and words.

Further, language can be acquired naturally only when it is used in normal day-to-day activities of life. A native child, or a child brought up in the country where the language is the mother tongue of his playmates, acquires it naturally through intensive practice in the day-to-day activities of his childhood. But in learning a foreign language in the classroom, all the features of the language cannot be so practised, mainly owing to the limitation of time and situations. Therefore, in a foreign language course, pupils' attention must be drawn to the most important features of the language for intensive practice.

The importance of limiting the vocabulary to the essential minimum at the earlier stages has already been touched upon (See 1.06.) A lot of research has been done to determine the

number of words and structures in English that a pupil must master in order to acquire the desired level of proficiency in the language at the end of a 6-year school course. On the basis of this research a number of courses have been developed, both in India and abroad. Most of these courses limit the language material to about 3000 words and about 275 syntactic structures.

Having selected the material, the next question to be decided is the grading of the material. This in turn involves two aspects. One is the division of the entire course into time periods (i.e., years, terms, etc.), and the other is the sequencing of the items, i.e., deciding the order in which the items are to be taught.

8.11 PRINCIPLES OF SELECTION

The selection of words and structures is done on both linguistic and practical considerations and the following principles are kept in view while selecting a particular item for inclusion in a course :

(i) *Frequency* : The words and structures which occur most frequently are naturally the most useful items in the language and they should find a place in the course. Eminent researchers like Thorndike, West, Faucett and others have counted millions of running words in English to arrive at their lists of most frequent words in the language. (Also see 1.06.)

(ii) *Availability* : The frequency-count technique, though scientific and most objective, cannot cover all the situations where language may be used; and as such, these lists did not include many words which are 'intuitively felt to be necessary'. For instance, in the list of words for *Le Francais Fondamental* or Basic French for which the frequency-count techniques was first applied, the French words for two days of the week, namely, Monday and Wednesday, did not appear ! It has been found that the largest single group of words which cannot be selected through frequency count alone is the nouns, the occurrence of which depends closely upon the situation or the topic. It is therefore necessary to draw up a list of situations or topics such as 'parts of the body', 'the house', 'food and drink', 'clothing', 'occupations', 'furniture', etc., which are most relevant to the pupils' needs, and then to find out the words of highest frequency relating to each of these topics. (Also see Associated Vocabulary, 5.16.) The frequency of a word relating to a particular topic is called its AVAILABILITY for that topic. The words with the highest availability for these topics are selected

for inclusion though they may have very low frequency counts in a random selection of language samples.

(iii) *Range*: The number of topics in which a word occurs is called its RANGE. The words with greater range are selected.

(iv) *Coverage*: Some words can cover a larger conceptual or semantic field than others. (See 5.09.) For instance, the word *house* can cover the concepts of hut, cottage, building, etc. The words with larger coverage get priority in selection.

(v) *Classroom and Environmental Needs*: Since it is recommended that English should be practised in real-life situations as far as practicable, it will be necessary to select some words associated with the classroom and the particular life-situations of the pupils, though these words may not occur very frequently in other areas of life. For example, words like *chalk*, *duster*, *blackboard*, etc., are not likely to have high frequency counts but since they are almost unavoidable in classroom situations and can be taught easily they are selected. Similarly, there may be some words which are necessary to speak about things that are very common in a particular locality. For instance, the word *chimney* may not be very frequent in general Indian contexts, but for pupils residing, say, in an industrial town it would be a very useful word to talk about something they are familiar with. Such words may therefore be added to the course to make the lessons more interesting and meaningful to the pupils.

8.12 PRINCIPLES OF GRADING

As has already been pointed out grading involves two operations. The first of these operations relates to the division of the entire material into large 'blocks' corresponding to appropriate time-segments, e.g., year, term, etc. The number of items in a particular time-segment will, naturally, depend on the number of such segments and the total duration of the course. As regards the kinds of items in a 'block', care is taken to put similar items together to minimise the learning load and to enable the pupils to build up larger structures from smaller ones in a cumulative manner. The second operation relates to the sequencing of the items, i.e., deciding which items shall be taught before or after which others. Since both these operations are interrelated, they are together known as GRADING.

The principles of selection discussed in 8.11 above also apply

to grading. For example, the items that are in frequent use need to be taught before those that are less frequent. The same is the case with the principles of availability, coverage, range and classroom needs. In addition to these there are a few other principles which are more relevant to grading than to selection. Some of them are:

(i) *Simplicity*: The simpler items are taught before the complex ones. This is also in consonance with the general maxim of proceeding from simple to complex.

(ii) *Teachability*: Some items are more difficult to teach than others. The items that can be presented easily get priority in teaching. For example, it is far easier to teach the present continuous (progressive) tense in classroom situations than the simple present tense. Therefore, the former, though more complex in form, is usually taught first.

(iii) *Productivity*: More sentences can be produced on the model of some structures than on others. For example, more sentences can be produced on the model of *Ram gave the book to me* (subject+verb+direct object+prep.+object) than on *Ram gave me the book* (subject+verb+indirect object+direct object). The former is more productive because a larger number of verbs can go into that pattern. The structures that are more productive are taught before the less productive ones.

8.13 THE SENTENCE AS THE BASIC UNIT OF TEACHING

When the teacher takes a book in his hand, shows it to the class and utters the word *book*, the pupils will mentally try to complete the utterance by thinking of such sentences as 'The teacher is showing a book', 'X (the mother-tongue word for 'book') is called *book* in English', 'The book in his hand is green' and so on. We use language to say something and the essential requirements for the purpose of saying are a 'name' and a 'predication' about that name, either of which may be expressed or implied. When an isolated word is uttered the mind automatically tries to complete the unuttered part from the speech-situation or context. The traditional definition of the sentence as 'a complete thought' is therefore not without justification. Even modern linguists hold that nothing less than the sentence can be truly and fully meaningful. As has already been pointed out, words have only 'potential

meanings' and they are meaningful to the extent that they form part of sentences.

When a person begins to speak, his mind (being much faster than the process of articulation of the sounds) completes the sentence in advance. This is evident from the fact that he says the whole sentence at once and with a particular intonation pattern where each part conforms to a predetermined scheme. This would not be possible if the speaker could not anticipate the rest of the sentence when beginning to speak it. This is also borne out by the fact that in reading aloud if a person does not understand what he is reading his reading will be marked by faulty intonation. Similarly, it is usually difficult to keep track of sentences if one is required to dictate them slowly, word by word. Again, it may not always be possible to translate single words but it is seldom difficult to translate sentences.

It is therefore clear that the sentence is the minimum unit of thought, and it would be psychologically sound if the unit of teaching also corresponds to this unit. This will also be in conformity with the modern Gestalt psychology which emphasises the tendency of the mind to grasp things in their entirety.

Further, as shown in 4.35, the sentence is the largest syntactic unit which subsumes all the smaller syntactic structures. Therefore, the grammar of a language is basically the grammar of the sentence. If the sentence is taken as the basic unit of teaching, all the aspects of grammar can be presented in their natural setting.

As already suggested, to understand language one has not only to understand the lexical meanings of the words but also to understand the structural or the grammatical meaning of the syntactic structure that holds these words together. Since the structural meaning extends to the largest structure, the sentence, anything shorter than the sentence will not be fully comprehensible. For example, in the following three sentences

They put up a good show.

They put up a good fight.

They put up a good candidate.

the meaning of the same first five words in each of the sentences will not be clear until the last word which completes the sentence.

The sentence should therefore be taken as the minimum unit of teaching at all levels. The teacher should present all language

material in complete sentences and insist on pupils' responses in complete sentences. It is even advisable to practise individual sounds, word-stress, etc., in sentences.

8.14 ESTABLISHMENT OF LANGUAGE MATERIAL THROUGH PRACTICE

Language is more a matter of habit than of knowledge. It is true that a human child does not learn language by mere imitation like a parrot. This is particularly true in the case of learning a second language in our schools, because by the time the pupils begin to learn the second language they have already learnt their first language and are mature enough to apply their minds to the learning strategy. But the mere ability to apply the mind will not enable the learner to use language at normal conversational speed. By applying his mind he may be able to grasp the mechanics of various constructions but to use these constructions naturally, which requires automatic response, he has to make language production and language comprehension a matter of automatic habit. Even the staunchest advocates of the 'mentalist' school of language learning admit the importance of habits in mastering a language.

Habits can be developed only through practice. But language habits are different from other habits in that they involve the making of the right choices from a vast number of alternatives. Mere repetition of a particular sentence or a phrase may help the learner to develop the habit of saying that sentence or phrase with correct pronunciation, but that will not help him much in producing and understanding similar sentences and phrases in actual communication situations. The best language practice is that which enables the pupils to make the right choice at the right moment. Ideally, practice in conversation would have been the best, as is naturally available in the case of learning the mother tongue. But unfortunately, in teaching a second language like English, where the vocabulary and the structures have to be severely controlled and where the primary aim is to give practice in the use of a limited number of words and structures, it is extremely difficult, almost impossible, to organise effective practice through natural conversation.

One of the techniques of giving systematic and effective practice within a limited vocabulary and structures is known as

PATTERN PRACTICE. As the term suggests, pattern practice aims at establishing the pattern or the mould of a structure so that the learner can make the right choice in the pattern as a matter of automatic habit. In natural language use, as in free conversation, we are required to apply a number of grammatical rules while making a single choice and if we were to apply these rules consciously we would never be able to use language. In the natural use of language our conscious attention is primarily on the thread of meaning and we do the choosing of words, forms and patterns through habit. Pattern practice approximates this free use of language through rapid oral drills. The chief characteristic of these drills is that they force the learner's attention *away* from the problem of choosing the right words and forms while making him use the sentences that contain the problem. They are therefore essentially different from drills involving repetition of a particular sentence, or those requiring conscious attention on the grammatical rules, though such drills may precede pattern practice drills. Since the pattern practice drills focus the learner's attention on something other than the problem being taught, they give practice in unconscious application of the grammatical rule involved in the problem. Through rapid and intensive practice in such unconscious application of rules, the rules become part of the learner's linguistic habits enabling him to make the right choice without any conscious attention.

8.15 HOW TO ORGANISE PATTERN PRACTICE

As has already been emphasised, human beings do not learn language like parrots, and it is particularly true in the case of learning a second language when the learner is mature enough to apply his intellect to the process of learning. Therefore, before beginning the pattern practice drills the pupils should be given an opportunity to study the pattern and formulate their own grammatical rules. This step should be brief and the rules as simple as possible. Since the rules will be formulated by the pupils themselves (under the guidance of the teacher), they will be *ad hoc* in nature and the pupils will be in a position to modify them later, if necessary. The primary aim should be to enable the pupils to learn the pattern so that they can make sentences on its model as a matter of automatic habit.

To facilitate this process of habit formation, it is necessary to

force pupils' attention away from the problem that requires the application of the rule. This is achieved by gradually increasing the pace of the drill and requiring the pupils to make changes in the pattern at places other than the place where the rule is to be applied. For example, in a drill aiming at establishing the correct forms of BE with different subjects, the pattern *Subject + BE + Present Participle* may be used. Here, the problem involves choosing the different forms of BE to 'agree' with the subject. The pupils will first be given a sentence in this pattern, say, *I am writing*, and then they will be required to substitute *you, he, they, Ram*, etc., for the subject word (*I*). The pupils will perhaps make the necessary selection of the verb forms consciously in the beginning (as already indicated, they should study the forms and make their own rules before the drill), but as the drill proceeds they will be given less and less time for conscious selection and will be drilled to the point of making this selection a matter of habit.

The drill usually requires the pupils to make rapid changes after a 'cue' given by the teacher. This cue may be oral or visual. In the oral cue the teacher utters a word or a phrase and the pupils make appropriate responses, in accordance with the cue. In visual cues, this command is given by showing actual objects, pictures, words on flash cards, gestures, etc. Sometimes, one of the brighter pupils in the class may be asked to give the cues and the teacher may then take a much-needed rest.

The drills may be of various types, some of which are illustrated in 8.16 below. In organising these drills the following points should be kept in mind:

- (i) Pupils should understand the meaning of the sentences being practised.
- (ii) Each drill should aim at mastery of a problem and this should be clear to the teacher and the pupils.
- (iii) The problem and the relevant rules should be brought to the notice of the pupils before beginning the drill.
- (iv) The drill should be planned thoroughly and the pupils should know exactly what they are required to do. The teacher should explain the procedure with examples, if necessary.
- (v) To encourage the slow learners, the practice may begin

with chorus drill. This may then be changed to bench-wise drill and finally to individual drill.

- (vi) The teacher should be brisk and enthusiastic. He should insist on unthinking responses from the pupils and should be quick in detecting mistakes and correcting them. He should also pay attention to pupils' pronunciation and intonation.
- (vii) Pupils' responses should always be in complete sentences.
- (viii) To save time and energy, the pupils may remain seated while making the responses, i.e., they need not stand up every time, as is usually insisted on in our schools.
- (ix) There should be different types of drill and methods of cueing to relieve the monotony and to create interest.
- (x) Drills should be short but frequent. Five minutes at a stretch seems to be the optimum time for one drill.

8.16 TYPES OF PATTERN-PRACTICE DRILL

Here are a few types of drill. They are given by way of examples only. A resourceful teacher is expected to invent more such drills to meet his needs and to introduce variety.

(i) **Imitation Drills** : As already mentioned, mere repetition of a sentence has only limited value. However, such repetitions may be found useful to create self-confidence in the pupils before starting the actual drill. They may also be used to memorise certain basic constructions and to improve pronunciation. These drills are also known as MIMICRY-MEMORISATION or MIM-MEM drills. e.g.;

(a) *Structure*

T : (holding up a book) This is a book.

P : (holding up a book) This is a book.

(b) *Phonemic Contrasts*

T : sip, ship, chip

P : sip, ship, chip

(c) *Rhythm*

T : 'Show me the' way.

P : 'Show me the' way. etc.

(ii) **Substitution Drills** : Substitution drills are much more effective than imitation drills. They may be made progressively

difficult by increasing the number of substitutions. The substitutions may be cued orally or visually, e.g.,

(a) *Single Substitution*

T : (pointing to picture of a cat) That is a cat.

P : That is a cat.

T : (points to picture of a dog)

P : That is a dog. etc.

(b) *Multiple Substitution*

T : His father is a doctor.

P : His father is a doctor.

T : uncle, teacher

P : His uncle is a teacher.

T : sister, doctor

P : His sister is a doctor. etc.

(c) *Substitution Forcing a Change (Also see (vi) below.)*

T : (Showing picture of a boy) He is Ram's brother.

P : He is Ram's brother.

T : (Showing picture of a girl) sister

P : *She* is Ram's sister. etc.

(iii) **Addition Drills** : In these drills pupils are required to complete or expand a given pattern. The example below is on the use of the prepositional time-phrases.

T : Ram came to school.

P : Ram came to school.

T : at 10 o'clock

P : Ram came to school at 10 o'clock. etc.

(iv) **Transformation Drills** : In these drills pupils transform cue sentences. This may be made more difficult by requiring the pupils to substitute and transform at the same time. The teacher should give clear instructions, with examples, before starting the drill. (Sentences for passive transformation should be chosen carefully so that the transformed sentences appear natural.) e.g.,

(a) *Transformation only*

T : Ram killed a snake.

P : Did Ram kill a snake ?

(b) Substitution and Transformation

Model sentence on blackboard: Ram killed a snake.

T : catch, bird

P : Did Ram catch a bird ?

(v) **Integration Drills** : In these drills pupils combine two or more sentences on a given pattern. e.g.,

(a) T : That is the man. He came to our house yesterday.

P : That is the man who came to our house yesterday.

(b) T : The tea is very hot. I cannot drink it.

P : The tea is too hot for me to drink.

(vi) **Concord Drills**: (subject-verb, noun-pronoun, tense-time) : In these drills pupils substitute cue words in a sentence and at the same time make necessary changes in the sentence to meet grammatical requirement, e.g., agreement between the subject and the Verb, etc. e.g.,

(a) Model sentence on blackboard: I am walking.

T : He

P : He *is* walking.

(b) Model sentences on blackboard : That is Bina. That is her bag.

T : (Pointing to wall-picture) Mohan, bicycle

P : That is Mohan. That is *his* bicycle.

(c) Model sentence on black board : I will go there tomorrow.

T : yesterday

P : I *went* there yesterday.

(vii) **Question-answer Drills or Chain Drills** : In teaching question patterns teachers often forget that it is the pupils who should ask the questions, not the teacher. They can be made to ask questions of one another by arranging QUESTION-ANSWER DRILLS in groups, or CHAIN DRILLS where each pupil is made to put a question to his neighbour. When properly arranged, the drills can be very effective and interesting. e.g.,

(a) *Chain Drill* (to practice yes/no questions): Before beginning, each pupil is asked to be ready with a question on the pattern to be practised. This will make the pupils recite the pattern mentally. The teacher may help them

by giving a few cue words (not sentences) on the black-board. The pupils should also be told that each of them must ask a different question. When the drill starts, the first pupil answers the question put to him by the teacher. The pupil then puts another question to the pupil next to him. This pupil answers the question and he in his turn puts another question to the next pupil, and so on. e.g.,
T : (To P₁) Have you a pen ?

P₁ : Yes, I have. (To P₂) Have you a car ?

P₂ : No, I haven't. (To P₃) Can you sing ?

P₃ : Yes, I can. (To P₄) Do you like fish ? etc.

- (b) *Chain Drill* (to practice *wh*-questions): Each pupil is given a CUE SHEET containing a few connected sentences in statement form, e.g.,

Ram lives in Calcutta. He has two brothers. His father is a teacher. He teaches in a high school.
Etc.

(Such cue sheets can be easily prepared by the teacher and copies can be made with the help of senior or brighter pupils in the class. If pasted on cardboard, the same sheets can be used year after year. For further discussion on Cue Sheets, see 13.11.)

Pupils read these sentences and ask questions on the sentences:

P₁ : Where does Ram live ?

P₂ : He lives in Calcutta. How many brothers has he ?

P₃ : He has two brothers. What is his father ? Etc.

- (c) *Group or Bench-wise Drill*: The chain drill can also be made into a group or bench-wise drill. For this, the pupils of two benches can sit facing one another and ask questions from cue sheets. To make the drill more interesting it may be turned into a bench-wise competition by awarding points on the questions. The cue sheets may also contain interesting information, e.g., the highest scores in Test Cricket, the fastest bowler in the world, the age of a favourite film-star, longest river in the world, etc.

8.17 CONTEXTUALISED DRILLS

The complaint most often heard against pattern-practice drills is

that they are confined to mechanical manipulation of structures. Pupils can often perform these drills without understanding the meaning of what they are saying.

The complaint is justified in that some of the drills do emphasise formation of automatic habits through such mechanical activities. In the areas of language where habit formation is essential (e.g., pronunciation, concord, etc.) pattern-manipulation drills are useful. But they are a means to an end, the end being the ability to use language for communication. Therefore, these drills should be followed by less controlled practice in language use where pupils can attempt to formulate and express their own thoughts. For this purpose the teacher has to provide them with the appropriate contexts, approximating free conversation situations. This can be done in various ways. (See 8.05.) A few examples follow:

(i) **Picture Drill** : Suitable contexts can be created with wall-pictures. For example, a sketch map of an imaginary town or the pupils' own town or village, showing the important places or buildings (e.g., the cinema, the post-office, the school) may be used to drill the use of locational prepositions, e.g., *on, near, behind, across*, etc. The drill may proceed somewhat like this:

P₁ : Where is the cinema ?

P₂ : It's on Lamb Road. Where is Mohan's house ?

P₃ : It's behind the school. Where is the post-office ?
Etc.

(ii) **General Knowledge Drill** : Drills can also be based on pupils' general or local knowledge, e.g.,

T : What does Mr Baruah teach ?

P : He teaches English.

T : What game does Dipak like ?

P : He likes football. Etc.

(iii) **Sentence Sequence Drill** : Very interesting drills can be made up by asking pupils to say a sentence that forms a sequence with the cue sentence. At the initial stages, pupils can do this by simply converting the cue sentence with antonyms, synonyms, etc, e.g.,

T : Jiban is *taller* than Dipak.

P : Dipak is *shorter* than Jiban.

T : Babulal mends our shoes.

P : He is a cobbler.

T : I'm going to write a story.

P : What are you going to write about ? Etc.

(iv) **Role Playing** : With a little imagination and careful planning, situations approximating free conversation can be created in the classroom by asking pupils to play various roles, e.g., shop-keeper, postmaster, policeman, railway guard, headmaster, etc. To avoid waste of time, the pupils may be asked to rehearse their roles at home and come prepared to ask and answer a set of likely questions (this may be based on a text lesson, if available). As an incentive, the teacher may even award a prize to the best performer.

8.18 LANGUAGE GAMES

The principle of play-way can be applied in language teaching by organising various language games to practise a pattern already taught. As in the case of other drills these games too require thorough planning to avoid confusion and waste of time. Therefore, though they are 'play' for the pupils they are real hard 'work' for the teacher. There are many such games in use (Role Playing described in 8.17(iv) can also be regarded as one), and a resourceful teacher can always invent a new game to suit his needs. To introduce an element of competition in the game, the class may be divided into teams with interesting names selected by the pupils themselves.

A game like the following can be used to practise the structure *going to* + Infinitive:

The class is told to think of something that each pupil would like to do in the classroom (with the things available in the room). The teacher then asks one of the pupils to come to him and whisper in his ear what he (the pupil) would like to do. The teacher thereupon invites the class to guess what the pupil is going to do, and each pupil is called upon one by one to state his guess using the sentence *He is going to....* When a pupil makes the correct guess he is awarded a point, and now it is his turn to come to the front and whisper his intention. The first pupil is rewarded by allowing him to perform the intended activity. In this manner the game can go on with other pupils as long as time permits. The point scored by a pupil can be displayed on the blackboard under

the name of his team. If necessary the teacher may help the pupils by giving some hints. For instance, he may write on the black-board a few phrases suggesting some interesting activities, e.g., *kick the chair, sing a song, draw a monkey, tell a joke, sit on the teacher's chair*, etc.

The game just described comes under a class of language games known as GUESSING GAMES. Since children are by nature curious and eager to hazard a guess, these games are highly motivating. Many other patterns can be practised through these games. A stock of such games will stand the English teacher in good stead, particularly when he is required to take a 'proxy class'!

8.19 PRACTICE THROUGH WRITING

Apart from oral drills, writing exercises can also be used to practise and reinforce a pattern already taught. Since the purpose of such exercise is to make the pupils use a particular pattern, exercise in 'free composition' will not be much helpful here. The exercises are to be so controlled that the pupils cannot avoid the particular pattern, which they can easily do in free composition. Hence, most of the writing exercises will have to be confined to the writing of single sentences. Many of the oral drills discussed in 8.16 can be adapted for writing work. Further examples will be found in the chapter on writing (Chapter 11). One great advantage of writing exercises is that they can be given as home work.

8.20 MOTIVATION, INTEREST AND VARIETY

One of the most important Laws of Learning is the Law of Readiness. Unless the learner is willing to learn nobody can teach him anything. This is also fully applicable in the case of language learning. As has already been observed, the learning of the mother tongue appears easy because the child is eager or motivated to learn the language. In teaching a second language also, the teacher's primary task is to rouse in his pupils a strong desire to learn the language. Not only this; he has also to keep up this motivation at a fairly satisfactory level all through the lesson and beyond. This can be done in a number of ways. Here are a few general suggestions:

(i) The single most powerful reason for the lack of enthusiasm in our pupils for learning English is that they do not

see any use of the language beyond its requirement for passing a difficult and 'unnecessary' examination. The teacher should therefore try to impress upon the pupils the importance of the language and the benefits they are likely to get from learning it. Small children are more interested in the immediate benefits rather than in the ones they might get in some vaguely apprehended future. Therefore, mere lectures on these benefits would fall flat on their ears. The best way is to demonstrate how they could be immediately benefited from learning English. This can be done by having a collection of interesting and attractively illustrated English story books in the school library or in the class library. The teacher should tell the pupils some interesting aspects of the stories in these books and ask them to find out the rest for themselves. For this purpose a class library, run by the pupils themselves, is much more useful than the school library. Given the will, any teacher can have such a small library in his classroom. Where the finances of the school do not permit the small expenses involved in setting up the library, the pupils may be encouraged to raise funds and donate books to the library.

(ii) The teacher can guide pupils to collect information on the subjects of their interest by reading books and magazines and listening to radio programmes in English. A good teacher always knows what each of his pupils is particularly interested in. For instance, one of his pupils may be very keen on cricket. The teacher should encourage him to listen to the cricket commentary in English and tell him the names of English books and articles containing information on cricket.

(iii) Pupil may also display artistically written sentences, groups of phrases (e.g., time-phrases), proverbs, quotations, etc., on the classroom walls. This will also help the class in learning some of the useful structures. Pupils may also display their writing on bulletin boards and wall magazines.

(iv) Various co-curricular activities like debating, recitation, play-acting, etc., discussed in Chapter 14 are also excellent means for creating and sustaining pupils' motivation for learning English.

(v) Nobody would care to learn the language of a people he does not like. Therefore, the teacher should try to inculcate in the minds of the pupils a favourable attitude towards the English people and their culture and traditions. They should be made to realise that despite the difference in the colour of the skin and

certain ways of living, the English people are no different from us; and that they too have the same emotions and sentiments as we have. This is one aspect where literature can come to the aid of the language teacher. If the pupils are given opportunities to read stories, novelettes, poems, etc., depicting the day-to-day life of the English people, they would appreciate the human feelings and emotions that we share with the English people and would develop a favourable attitude towards them. The class library should contain a good collection of such books suitable for the age-group to which the pupils belong. The teacher should also be on the lookout for an opportunity to tell the pupils some interesting anecdotes from the lives of eminent English men and women. At the same time, he should also teach the pupils to regard the English people as our equals, fellow human beings, and not as a superior and masterful race.

Also, during lesson time the teacher should try to create and sustain the interest of the pupils. Unless proper care is taken, language practice can be extremely boring and uninteresting. The most effective way to create and sustain interest throughout the lesson is to introduce variety in teaching. Even the most interesting activity if continued for a long time becomes uninteresting. The teacher should be sensitive to the pupils' reactions and whenever he feels that the pupils are beginning to get bored he should change the activity or the situation. Normally, pupils should practice all the four skills in as many varied situations as possible. This is a challenging job which calls for careful advance planning and judicious use of various teaching aids. (For teaching aids, see Chapter 13.)

8.21 TIMELY CHECKING AND EVALUATION

Any teaching-learning process has three fundamental and inter-related aspects: the objectives, the teaching-learning activities and evaluation. A teacher may be quite clear about the objectives of teaching a particular topic and may be very good at organising interesting and meaningful activities; but his teaching will not be effective if he cannot judge whether the pupils are learning from the activities. It is rightly said that there cannot be any teaching unless there is learning. So, the value of any teaching activity must be judged against the learning outcome. This judging or evaluation is a continuous process and should go hand-in-hand

with teaching. A good teacher should be quick in detecting pupils' errors and correcting them. He should be able to assess their progress by careful observation and short evaluatory questions at all stages of teaching. (For detailed discussion on evaluation, see Chapter 12).

8.22 HOW TO DEAL WITH PUPILS' ERRORS

Correcting pupils' errors is a delicate task. The teacher should not only be able to detect errors; he should also be able to judge the magnitude of an error, because all errors are not equally serious. Frequent correction of errors is time-consuming and irritating to the pupils, and may dampen their enthusiasm to use language. The first and foremost thing in language teaching is to make the pupils open their mouths, i.e., use the language. Therefore, the teacher has to be very careful in correcting the pupils. He should select only those errors which are crucial. And in correcting the errors he has also to recognise the value of errors in learning. It is now widely believed that learning from one's own mistakes is as true in language learning as in other areas of human learning. Errors are valuable for both the teacher and the pupil. The pupil, by pondering over his errors can modify his *ad hoc* rule where necessary, while the teacher can devise his material for remedial teaching.

Pupils' errors can be broadly divided into two types:

- (1) Errors resulting from carelessness (i.e., 'slips'), and
- (2) errors resulting from a violation of the rules of the language code. It is apparent that the errors of the second type are much more serious and should therefore receive greater attention of the teacher. But even here, all violations of the rules are not equally serious. So, while selecting an error for correction the teacher has to weigh it against the more important aspect of encouraging the pupils to use language. It has been experimentally proved that if the learner continues to use the language, many of the errors automatically vanish without any deliberate correction by the teacher. This is also borne out by the fact that in learning the mother tongue the child makes many mistakes in the beginning, but these mistakes automatically disappear as the child grows up. But this automatic correction of errors can take place only when the learner keeps using the language: he must have ample opportu-

nity to hear and read the correct forms and must keep trying to speak and write them. (Also see 8.03.)

Once the decision has been made to correct an error, the teacher has to devise a way to do it in the most effective manner. The important thing here is to make the pupil see the error and feel responsible for its correction. The error may usually be in the four broad areas of language, namely, (i) pronunciation (articulation, stress, etc.), (ii) vocabulary (meaning, usage, etc.), (iii) syntax (word-order, inflection, structural words), and (iv) orthography (spelling, punctuation, etc.) As already mentioned, correction is much easier in oral teaching. If the pupil says something wrong the teacher can stop him and correct it. The amount of explanation given by the teacher will depend upon the maturity level of the pupils. But as a rule, drilling the correct form is much more effective than explanation and exhortation to avoid the wrong one. (For examples of remedial lessons, see 12.16-17.)

In written exercises, correction can be done in various ways. Some of them are:

- (a) In the lower classes, the teacher may mark the line where the error occurs and ask the pupil to locate it by comparing his writing with the sentences written by the teacher on the blackboard.
- (b) Pupils may also mark one another's writing, the teacher mediating as and when necessary.
- (c) In the upper classes, the teacher may use various symbols to indicate errors in pupils' writing (e.g., S for spelling, T for tense, P for punctuation, and so on). Pupils may then be asked to correct their own errors. This is necessary not so much to save the teacher time and labour as to make the pupil see his error and feel responsible for its correction.
- (d) 'Error hunting' in (b) above can be developed into a game. Pupils may first be asked to revise their own writing thoroughly and then change their note-books with their neighbours. They may now be asked to 'hunt' for errors and put at the bottom of the page the number of errors found. The pupil who finds the largest number of errors wins.

8.23 SUBSTITUTION TABLES

The relatively fixed word-order in English has made it possible to evolve a useful teaching device known as the SUBSTITUTION TABLE. This simple device enables the learner to make sentences by substituting different words in the fixed positions in a sentence frame. For example, the three numbered columns in the table below show the three positions or slots in the sentence and the learner can make different sentences by filling the slots with different words:

Table A

1	2	3	4
The boy The man The hunter An old man Ram	killed caught shot	a mouse a tiger two birds a snake	.

Number of sentences: $5 \times 3 \times 4 = 60$

In the above table any item in a column can be used with every item in the other columns to make a grammatically correct and sensible sentence. There is no chance of making a mistake and the learner can make correct sentences by blindly choosing the items from the columns. Such a table is called a FOOLPROOF TABLE.

It is also possible to construct a table where the learner is required to select the items in accordance with the grammar or the sense. For example:

Table B

1	2	3	4
I We They He Ram	is am are	reading playing singing	.

Table C

1	2	3	4	4
How many	boys girls books marbles	are there	in the room in the field in the bag on the table	?

In Table B the learner is required to select the correct form of the verb in Column 2, while in Table C he is required to select the nouns (in Column 2) and the adverbial (in Column 4) to avoid nonsensical sentences, e.g., **How many girls are there in the bag?* Such a table is called a NON-FOOLPROOF TABLE.

A non-foolproof table can be converted into a foolproof one by showing the restrictions in the combination with the help of lines drawn across the columns. For example, the restrictions in Table B can be shown thus :

Table B₁

1	2	3	4
I	am	singing reading playing	
We They	are		
He Ram	is		

Number of sentences: $(1 \times 1 \times 3) + (2 \times 1 \times 3) + (2 \times 1 \times 3) = 15$

Such a table is called a COMPLEX TABLE while the others are called simple tables.

While using a substitution table, one of the items in a column can be kept fixed and the others are varied to yield different sentences. For example, in Table A one of the items in Column 1 (e.g., *The man*) can be kept fixed and sentences are made by

selecting different items from the other columns, e.g., *The man killed a mouse*, *The man caught two birds*, *The man shot a tiger*, etc. The column in which an item is kept fixed is called the **FIXED COLUMN** and the others are called **VARIABLE COLUMNS**. In some tables a column may be fixed because of the sentence pattern itself. For example, in Table C, columns 1 and 3 (viz. *How many* and *are there*) are fixed because of the particular sentence pattern.

In a foolproof table the number of possible sentences can be found out by multiplying the number of items in each column, as shown below Table A and B₁. From this it will be seen that addition of just one item in a column can increase the number of sentences many times.

A substitution table is an economical way of presenting a large number of sentences. (A table half the size of this page can be made to yield several thousand sentences.) Some of the many purposes for which a substitution table can be used are:

- (i) To drill a pattern. For this purpose it is advisable to use foolproof tables only and display them in the form of wall charts in front of the class. (Also see 13.05.)
- (ii) To practise transformation and enlargement of patterns. For example, pupils may transform the sentences in Tables A and B into negative or interrogative sentences, or enlarge them by adding suitable adverbials.
- (iii) To drill in the correct form as a remedial measure in order to remove common errors. (See 12.16(i) & 12.17(i).)
- (iv) To illustrate and drill a grammatical point. Such a table is sometimes called a **GRAMMATICAL TABLE**. (e.g., Table B₁)
- (v) To write sentences, particularly as home work. A set of tables can be used to write even connected sentences as shown in 11.15(xi).
- (vi) To test a grammatical point. A non-foolproof table is used for this purpose.

8.24 POINTS TO PONDER

1. Is situational teaching necessary for all items of the syllabus? Can you think of some items where this could be a mere waste of time and energy?

2. What are the relative merits and demerits of a grammatical (i.e., structural) syllabus?

3. What are the relative merits and demerits of pattern practice? Can pattern practice approximate normal communication situations?

4. Is an untrained Englishman a better teacher of English than a trained Indian teacher?

5. If the sentence is the largest syntactic unit, what is the largest unit of meaning?

8.25 TASKS TO TRY

1. Make a list of some of the words that have not been included in your school course but would be easily comprehensible to your pupils.

2. Select three syntactic structures from your school syllabus and devise two different types of pattern-practice drills to practise each of them. Use three different types of cues in the drills.

3. Write a short and interesting dialogue that can be acted out in the class.

4. Collect or invent five language games to practise five items of your school syllabus.

5. In this chapter some ways have been suggested to motivate the pupils to learn English. Suggest some more ways.

DEVELOPMENT OF SPEECH SKILLS

9.01 ANALYSIS OF AURAL-ORAL SKILLS

As already noted, language is primarily speech, and knowing a language is often defined as the ability to understand and speak the language. It has also been noted that the development of the other skills, namely, reading and writing, would be comparatively easy if they are based on an oral foundation.

Development of the aural-oral skills therefore has a crucial role to play in a second language teaching programme. The two skills are usually referred to as 'listening' and 'speaking' but these terms are rather vague and do not tell us much about the nature of the skills. To be of any practical help to the classroom teacher, these complex skills are to be defined in more precise terms. In other words, the teacher should know exactly what each of these skills consists of. Equipped with such a knowledge of the components of the skills the teacher can proceed to teach and test them with a greater degree of objectivity. He would know the relative importance of the different aspects of these skills, all of which now seem to demand equal attention. This would save him time and energy to concentrate on the more important aspects of a skill ignoring the less important ones.

Various attempts have been made to analyse these complex skills to arrive at their basic components. The analyses of the two skills given below list only the more obvious, and therefore easily recognisable, components.

9.02 THE SKILL OF LISTENING

A person who understands spoken English can

- (a) recognise the characteristic English speech sounds, in isolation as well as in combination;

- (b) distinguish such sounds from similar sounds in his mother tongue;
- (c) understand the lexical meanings of words in context and grammatical meanings of structures;
- (d) understand the meaning conveyed by stress and intonation patterns;
- (e) grasp the mood of the speaker and the theme of the discourse;
- (f) anticipate words and structures from the context for understanding speech at normal conversational speed;
- (g) guess the meaning of an unfamiliar word from the context.

9.03 THE SKILL OF SPEAKING

A person who speaks English can

- (a) produce the characteristic English speech sounds and sound patterns, both in isolation and in combination;
- (b) use appropriate stress and intonation patterns;
- (c) use appropriate words and structures to express the intended meaning;
- (d) recall words and structures quickly;
- (e) organise his thoughts and ideas in logical sequence;
- (f) adjust his speech according to his audience, situation and subject-matter.

9.04 EAR TRAINING

The two skills of listening and speaking are grouped together under a single heading of 'aural-oral skills' because they usually function together and constitute the basic language skills. The ultimate constituents of a language are its sounds or its phonic substance. Therefore, the first requisite for understanding and speaking a language is the ability to discriminate between the contrasting units of sounds in the language. There may be a number of English sounds that are not used in the mother tongue of the pupils. For example, standard English pronunciation (i.e., RP) requires two high front vowels, one long and one short (as in *bead* and *bid* respectively). But it may so happen that the pupils' mother tongue has only one vowel in that area. Such pupils will not hear the difference in these two English sounds easily. And one cannot produce the sound one has not heard. Therefore, the first step in developing the aural-oral skills is training the learner to

listen for the characteristic English speech sounds, including stress and intonation patterns. Activities of the following types may be used to train pupils' ears to discriminate sounds:

(i) Teacher utters pairs of words or sentences and the pupils say whether they are the same or different, e.g.,

T : ship/ship

P : Same.

T : sheep/ship

P : Different.

T : The man is washing the car/The man is watching the car,

P : Different.

(ii) Teacher writes minimal pairs of words or sentences on the blackboard, numbers the two items in the pair 1 and 2, and says one of the items. Pupils identify the item, e.g.,

- | | | | | |
|---------|---------|--------|----------|----------------------|
| 1. tin | 1. cane | 1. zoo | 1. watch | 1. Show me the tap. |
| 2. thin | 2. can | 2. Jew | 2. wash | 2. Show me the tape. |

(iii) The technique in (ii) above can also be used for stress and intonation patterns, e.g.,

- | | | |
|-------------|------------|------------------------|
| 1. 'subject | 1. re'cord | 1. You have a ↗ book ? |
| 2. sub'ject | 2. 'record | 2. You have a ↘ book. |

(iv) Teacher gives various commands and the pupils perform the activities, e.g.,

Open the window.

Take a pen from the table.

Take a pin from the table.

Put the ball on the bag.

Put the ball in the bag. Etc.

(v) Teacher displays various pictures, makes a statement about one of them and the pupils identify the picture.

Apart from these activities, the pupils should be trained in listening to connected speech at normal conversational speed. For such listening practice different records and cassettes are available in the market. Where they are not readily available, passages recorded from the radio (e.g., news bulletins) can also be used. Where even this is not possible, the teacher himself can speak the

passage at normal conversational speed with proper stress, rhythm and intonation.

9.05 INTENSIVE AND EXTENSIVE LISTENING

Passages for listening (whether recorded or spoken by the teacher) can be used for either intensive or extensive listening. In INTENSIVE LISTENING pupils are trained in detailed comprehension of meaning and identification of particular features of grammar, vocabulary or pronunciation. In EXTENSIVE LISTENING they are trained in gathering information or enjoying stories, plays, poems, etc. Passages for this type of listening can be fairly long; and since the purpose here is to gather information or enjoy the story, play, poem, etc., it is not necessary to give detailed exercises on these passages. Pupils may be encouraged to listen to radio programmes and see English films and narrate in the class what they have heard or seen.

For intensive listening some of the exercises given for reading comprehension (See 10.19.) can be suitably adapted. Dictation exercises can also be used to train pupils' ears. A special type of dictation exercise where pupils are required to fill in gaps may be used to attract pupils' attention to particular features of language. For example, a dialogue as given below may be taped or dictated by the teacher at normal conversational speed (i.e., not at the slower speed of ordinary dictation). Each pupil is given a copy of the dialogue with gaps in certain places and the pupils are asked to fill in the gaps as they listen.

The purpose of this dialogue given below is to train the pupils to listen for the weak forms of the structural words and therefore the pupils' copy has gaps in some of the places where this feature occurs.

Dialogue as dictated or taped

A : What's the matter with you ?

B : I'm not well.

A : Why don't you see a doctor ?

B : Well, it's not so serious.

A : How do you know ? You're not a doctor, are you ?

Pupils' copy with gaps

A : ———matter with you ?

B : ———not well.

A : Why———see a doctor ?

B : Well,———not so serious.

A : How———know ? ——
not a doctor, are you ?

(Note: The gaps in the pupils' copy should provide sufficient

space for the pupils to write comfortably).

9.06 SPEAKING

Though listening and speaking go together, it is the latter which makes the learner more active in the learning process. Therefore, it is necessary to provide maximum opportunity to the pupils to speak the language. As a matter of fact, in some advanced countries the effectiveness of a language lesson is judged by the ratio of the Pupil Speaking Time (PST) to the Teacher Speaking Time (TST) in a lesson period. The greater the PST the more effective the lesson is likely to be.

The analysis of the speaking skill given in 9.03 above shows the different components of this composite skill. In an actual speaking situation most of these components function simultaneously, demanding smooth co-ordination and a good deal of advance planning on the part of the speaker. It is therefore necessary to reduce some of the functions into automatic habits; and pattern practice can play a vital role in this matter. The various types of practice in speaking have already been discussed in some detail. (See 8.15.) Some of the important points that may bear repetition are :

- (a) Pupils should speak the language in meaningful situations.
- (b) There should be sufficient repetition and variety to facilitate habit formation without creating boredom in the class.
- (c) Correction should be selective and should mainly be based on drilling in the correct form. Persistent crucial errors should be dealt with in a separate remedial lesson. (See 12.15.)
- (d) Speaking activities should be properly graded to suit the level of the pupils.
- (e) The ultimate aim of all oral drills is to enable the pupils to make a free choice in an actual communication situation. Therefore once the pupils have mastered a structure, they should practise it in situations where their attention is focused on the thread of meaning rather than on the structure.

9.07 ORAL TEACHING IN LARGE CLASSES

The principles of oral teaching discussed so far are not difficult to appreciate. The difficulty arises when we try to apply them in actual class teaching. Our classes are notoriously over-crowded, and, therefore, teachers usually find it almost impossible to organise effective oral practice. In most cases the majority of the pupils remain passive, the speaking being confined largely to the teacher alone, or, at best, to the few bright pupils in the front rows.

CHORUS DRILLS are often suggested as an effective technique for providing oral practice in over-crowded classes. They have both advantages and disadvantages. The advantage lies in the fact that chorus drills do give some opportunity for imitative repetition; and to the extent such repetition is necessary, they have a place in language teaching. Chorus drills are also encouraging for the shy pupils; and because of their ritualistic nature, they can be very motivating in the lower classes. But they have certain serious limitations. First, they are too far removed from the actual communication situation and do not provide any opportunity to the pupils to use language creatively. Second, they may disturb the neighbouring classes. Third, the teacher cannot easily detect the mistakes of individual pupils. In a large class the pupils in the last rows may keep repeating the wrong things, or simply keep mumbling, without the teacher knowing anything about it.

A more effective way to organise speech work in a large class is to divide the class into two groups. One of the groups can then be engaged in oral drill while the other group writes down the sentences spoken by the first group. After some time the roles are reversed so that both groups can practise speaking and writing alternately.

Another way is to divide the class into a number of groups. With a slight change in the usual class seating arrangement, the pupils of two adjacent benches can be made to face each other, and in this way groups of 8 to 10 pupils can be easily formed without any additional furniture or floor space. Each of these groups can now be made to practise from suitable cue sheets. (See 13.11.) One of the pupils in each group can even act as leader or monitor and supply the cues. The teacher can move around and offer help as and when necessary. This way he can have a rest and conserve his energy for more strenuous work.

Another common technique is to have bench-wise drills followed by individual drills. But this has one great disadvantage: a pupil has to remain inactive for a long time before his turn comes. This not only causes waste of precious class time but may also affect class discipline. Both these defects can be remedied by resorting to 'random questioning'. After a few bench-wise drills, the teacher may ask the class to recite the pattern *mentally* and be in readiness to say different sentences on the pattern. He then gives the cues and points to individual pupils at random to say the sentences. Since a pupil does not know when his turn will come, he would keep repeating the sentence. In this manner, even if for want of time every pupil did not get a chance to speak, the primary purpose of pattern practice would be served since each pupil would be reciting the pattern mentally.

Some of the techniques suggested here might seem too complicated to use in the average class. But it should be remembered that children, as a rule, are great lovers of rituals and sticklers for conventions. Once they are made familiar with an interesting activity that requires repeated performance at regular intervals, they themselves would organise it and keep it going at the slightest hint from the teacher. It is therefore essential for the teacher to familiarise his pupils with different types of drills so that he may switch from one drill to another without any disruption. Such switching will also help him to maintain interest by providing variety in the practice.

9.08 GRADING OF SPEAKING ACTIVITIES

It is obvious that activities that are interesting and useful to the beginners may not be so to the senior pupils. It is therefore necessary to grade the activities according to the age-groups and the level of mastery of the language attained by the pupils. Since the suitability of an activity depends on these two factors, it is not possible to draw up lists of speaking activities for different age-groups. The teacher himself will have to make the selection on the basis of his own knowledge of his class. Generally speaking, with the increasing mastery of the language the pupils should be given more and more freedom in their use of language. The most controlled kinds of drills are the imitation drills, recitation of rhymes and jingles, etc., and as such, they are suitable only for the beginners. At the other end of the scale is

the completely free use of language as in debating, story-telling, free conversation, etc., suitable only for the advanced pupils. Most of the pattern practice and contextualised drills suggested in Chapter 7 fall between these two extremes and the teacher is expected to make his own selection, besides devising new items to meet his particular needs.

9.09 PRONUNCIATION DRILLS

It has been suggested that all language material should be presented in meaningful sentences. This applies to teaching pronunciation also. However, in most cases pronunciation teaching would be an integral part of speaking and reading exercises — the teacher correcting the pronunciation mainly through demonstration as and when necessary. But there may be a few persistent pronunciation problems requiring special attention.

When the problem relates to the pronunciation of individual sounds, practice in saying minimal pairs of words containing the problem sound would be found helpful. The teacher should first demonstrate how the sound is produced and then ask the pupils to imitate him. Needless to say, the pupils must be able to hear the difference between the two contrasting sounds before they are expected to produce these sounds. In other words, ear-training should precede speech training.

Another interesting device is to use the contrasting sounds in specially contrived sentences as shown in 2.20 and 9.04(i). Some of the features of pronunciation, e.g., weak forms of structural words, rhythm, intonation, etc., can be presented only in phrases and sentences.

9.10 TEACHING STRESS, RHYTHM AND INTONATION

Teaching the individual sounds is a comparatively easy job. The more challenging one is the teaching of the characteristic stress, rhythm and intonation patterns of English. These three aspects contribute much more to the overall meaning and the 'Englishness' of an utterance than correct articulation of individual sounds. But unfortunately, they are almost ignored by our teachers. This is due mainly to the difficulty of the task and the ignorance of the importance of these aspects of pronunciation. Many teachers can produce the individual sounds correctly, but few can produce the characteristic stream of English speech. The reason is not far to

seek. The individual sounds can be described with a fair degree of accuracy, but stress, rhythm and intonation, which make up the stream of speech, do not lend themselves to such accurate description. The teacher has to 'catch' them by listening to taped material or radio broadcasts. This is a laborious process and very few teachers consider the pains worth the reward. However, considering their great importance in conveying meaning, the teacher should learn the correct word-stress by consulting a pronouncing dictionary and master at least the basic intonation patterns discussed in 2.35. If the pupils are taught these patterns from the very beginning, they would not find them half as difficult as we find them to be.

Stress, rhythm and intonation can be taught through imitation drills discussed in 8.16. In these drills the stress and intonation patterns can be 'visualised' with the help of symbols. One such is the convention of indicating the rhythmic pattern of stressed and unstressed syllables by dots or squares of different sizes. For instance, the rhythmic pattern of the sentence *It's a red book* can be indicated by two small squares (for the first two unstressed syllables) followed by two bigger ones (for the two stressed syllables), e.g., □ □ □ □. Likewise, the intonation patterns can also be visually represented with arrow-heads indicating a rise or a fall. (See 2.35.)

9.11 HOW TO TEACH SYNTACTIC STRUCTURES ORALLY

The syntactic structure or arrangement of words in larger units (e.g., phrases, clauses, sentences) is the most important aspects of language; so much so that the grammar of a language is often looked upon as a set of rules governing the syntax of the language. The structural syllabus, where every item embodies an important syntactic or grammatical point, is therefore a scheme for teaching the grammar of the language.

This implies that for effective teaching through the structural syllabus, the teacher must have at least two essential qualifications: (a) he must have a clear grasp of the grammatical point sought to be taught through a structure, and (b) he must be able to appreciate the roles of conscious knowledge and unconscious habits in acquiring the mastery of a language.

Since the purpose of teaching a syntactic structure is to teach a grammatical point, every lesson based on the structural syllabus

should be regarded as a lesson in FUNCTIONAL GRAMMAR, i.e., the grammar that functions in the correct use of language. The structure to be taught can be taken from a lesson in the structural Reader and should be taught before teaching the reading lesson. The new words to be taught, along with the structure, should also be taken from the same lesson. (Also see 9.14 and 10.09.)

Having selected the structure and the vocabulary, the following broad steps may be followed in teaching a syntactic structure:

Step I: The structural syllabus is based on the principle of cumulative approach whereby one structure is sought to be built up on a previously taught structure or structures. Therefore, before introducing the new structure (i.e., the one to be taught in this lesson), the teacher should ascertain through appropriate questions, etc., that the pupils know the *relevant* previous structures. This procedure also conforms to the psychological principle of proceeding from the known to the unknown. Beginning the lesson with a known (i.e., previously taught) item is also motivating for the pupils. This Step may therefore be called Motivation and Testing of Previous Knowledge or simply Introduction. The most important points to be noted in this Step are: (a) The items selected as previous knowledge must be relevant, i.e., they must have some bearing on the structure to be taught so as to facilitate its learning and make it possible for the lesson to proceed naturally from the known to the unknown item. (b) Too much time should not be spent on this Step. A few easy and well-planned oral questions seem to be sufficient in most cases.

Step II: Proceeding naturally from the previous Step, the teacher should introduce the new structure in appropriate situations. He should take care to use in the new structure the words already known to the pupils in order to minimise the learning load. To make the meaning of the structure clear he should use it in a variety of situations and give adequate number of illustrative examples. Having satisfied himself through appropriate evaluation that the pupils have understood the meaning of the structure, he should make them say and write down a few of the sentences.

Step III: As has already been made clear, human language learning is not parrot learning. Though mastery of language depends on practice, this practice should be based on an intelligent

understanding of the grammatical point involved. The extent and the depth of this understanding will, of course, depend upon the level of maturity and experience of the learner. While with very young learners straightforward repetition may be effective, an adult learner would consider such repetition humiliating and unsatisfactory. He would like to base his learning strategy on a proper understanding of the whys and the wherefores of a particular construction.

In this Step therefore the pupils should be given some opportunity to study the peculiarities of the structure through a process of comparison and generalisation. With the beginners this should be confined to a single point (e.g., plural form of regular nouns). As they advance in maturity and experience, the pupils can be called upon to make more intricate comparison and generalisation. The essence of this activity is that the pupils themselves arrive at a rule (generalisation or hypothesis), the teacher acting as a mere guide. Most of these rules will be *ad hoc* in nature and they will need modification in the light of later experience with the language. Therefore, the responsibility of making the rule (and its subsequent modification) should rest squarely on the learner.

The pupils will be able to make the rule if the teacher takes care to supply an adequate number of examples and tactfully leads them to the grammatical point. For this purpose he can write on the blackboard some of the examples used in the class (in this lesson, and if necessary for comparison, together with some examples from previous lessons) in such a way that the pupils can see the rule with minimum prompting from the teacher. He may use coloured chalk or other focusing devices to highlight the point. If necessary, he may even guide the pupils with leading questions, but in no case should he dictate a rule. Naturally, the mother tongue of the pupils will have to be used more freely in this Step than in the other Steps. This Step should also be very brief. Acquiring the grammar of a language is a slow process and the teacher should resist the temptation of teaching too many things in the same period. It is also advisable to qualify the rules with expressions like 'usually', 'generally', etc.

Step IV: When the pupils have had some understanding of the peculiarities of the structure, the teacher should proceed to

organise practice. This should be mainly oral, followed by some amount of practice in reading (from the blackboard, flash cards, substitution tables, etc.) and writing (transcription and controlled exercises in sentence construction).

This is the most important Step and maximum time should be devoted to it.

Step V: When the pupils have acquired a fair degree of mastery of the structure, they should use it in new situations. This can be done by varying some of the situations used earlier in the lesson, and introducing the new vocabulary items from the text lesson. For example, if they practised the sentence:

There are two books on the table.

now they would say

There are two jugs on the floor.

The meaning of the new words should be made clear before they are used by the pupils. This can be done in various ways, depending upon the nature of the word. For instance, the teacher can show the object or a picture of it, use the word in self-defining contexts, give the meaning in mother tongue, and so on. (For further discussion, see 10.16.) They should also hear the correct pronunciation of the word from the teacher and copy it from the blackboard, flash card, etc., in order to learn the spelling.

Step VI: Finally, the pupils should be given some exercises to practise the structure at home. These exercises should be easy enough for them to do without anybody's help and without making too many mistakes. The exercises should be real practice material and not test items. The teacher should also remember that most of our pupils come from rural homes and they usually cannot get any help from their family members in learning English. (Also see 9.14.)

9.12 ROLE OF GRAMMAR LESSONS IN A LANGUAGE COURSE

From the procedure outlined in 9.11 above it should be clear that the correct approach to language teaching at the secondary stage is to teach language as rule-governed behaviour, and not as mere rote learning. But this does not imply that language learning consists in learning a set of rules. Since mastery of a language involves both knowledge and habits, and since habits play the predominant role, it is necessary to 'internalise' the rules so that

application of these rules becomes part of the learner's reflex behaviour: he speaks and writes grammatically correct sentences without knowing it. In mature learners, this kind of internalisation comes through conscious application of the rules in the beginning, followed by extensive practice.

Therefore, in teaching grammar the following points should be borne in mind:

- (a) Knowledge of grammar is a means and not an end in itself.
- (b) Grammar should follow language, i.e., pupils should understand and use an item before they are called upon to study its grammatical point. For this reason, grammar lessons should be integrated with reading and writing lessons.
- (c) Functional grammar lessons should be devoted to a single point at a time so that the pupils can take it in and have sufficient practice in it.
- (d) Grammar should be taught inductively, followed by deductive application.
- (e) To help the pupils to arrive at a rule inductively, it is essential to select and present the examples carefully. The teacher should select only those examples that support the rule, the 'exceptions' being scrupulously avoided. (Pupils will learn the exceptions as single items when they come across them in their reading lessons).
- (f) Unless absolutely necessary, grammatical terminology should be avoided. However, some simple concepts and those common to the pupils' mother tongue and English (e.g., noun, pronoun, verb, etc.) can be profitably used. For this reason, it is necessary for the English teacher to work in close cooperation with the mother tongue teacher.

9.13 HOW TO TEACH FORMAL GRAMMAR

In the upper classes, it may be found useful to systematise pupils' knowledge in a broad area of English grammar (as opposed to single points in functional grammar lessons discussed in 9.11 and in 9.14 below). For example, having taught the different aspects of reported speech in English (e.g., changes in tenses, adverbs, pronouns, etc.) through functional grammar lessons in each of

these aspects, a separate lesson may be devoted to summarise all the points presented in the earlier lessons. Such a lesson is sometimes called a lesson in FORMAL GRAMMAR. The primary objective of such a lesson is to bring together different grammatical points covering a particular area of language and to deepen pupils' understanding of its structural peculiarities for better command of the language.

In teaching formal grammar also, the principles and procedure suggested for functional grammar lessons may be broadly followed, with the exception that, since the individual points will have been amply practised and a number of rules from previous lessons will have to be recapitulated in this lesson, the comparison and generalisation (hypothesis formation) can be done simply by collecting the examples from the pupils. For this reason, this lesson should come only after the required examples have been taught. The teacher has only to devise a suitable technique to collect the examples from the pupils. This can be done with well-planned oral questions, or, in some cases, by asking the pupils to study closely a text passage already taught. Before adopting the latter technique, the teacher must satisfy himself that all the required examples are there in the passage. If not, it may be necessary to write out a special passage incorporating all the examples.

A lesson in formal grammar may therefore proceed on the following lines:

STEP I : Motivation and Testing of Previous Knowledge

STEP II : Collection and Presentation of Examples.

STEP III : Comparison and Generalisation (Recapitulation)

STEP IV : Application of the Rules.

9.14 A MODEL LESSON

The general plan of a lesson in functional grammar has been given in some detail in 9.11. It has also been observed that at the high school stage the pupils will have studied the elementary grammar of their mother tongue. They are also mature enough (age 10+) to notice significant contrasts in language. They can therefore be made to formulate simple *ad hoc* rules relating to a structure and learn language as rule-governed behaviour.

The lesson below (taken from a Structural Reader) shows how

ad hoc rules can be taught in an oral lesson. The Steps in the lesson correspond to and illustrate the Steps given in 9.11 above.

PLAN OF THE LESSON

- (a) **Structure** : *This is a* + Countable Noun (First Structure)
- (b) **Words** : *book, pen, pencil, ball, bag, desk, bench, chair*
- (c) **Aim of the Lesson** : To teach the above structure and words and to establish in the minds of the pupils the following grammatical points relating to the structure;
 - (i) obligatory use of a determiner (the indefinite article) before a singular countable noun
 - (ii) use of *this* to suggest proximity
 - (iii) use of the indefinite article to indicate "a specimen of the class of things named by the noun"

(Note : Of the above three points, only (i) will be brought to the conscious notice of the pupils. The other two will be implicit in the presentation situations. They will be taken up for conscious observation through contrasts with other members of demonstrative and the article systems in English, namely, *that* and *the*, when they occur in later lessons.)

- (d) **Relevant Previous Knowledge** : Pupils already know the English names of a few familiar objects like, *ball, pen, pencil*, etc. They have also learnt to read and write the letters of the English alphabet at home during the first two months or so, when lessons were given orally (up to the first part of Step II and followed by Step IV— Oral Practice only) and the pupils were made to practise writing at home. (This is necessary in view of the long time taken by the pupils to learn the alphabet.)
- (e) **Visual Aids** : The things listed in (b) above, and flash cards (See 13.06.) with all the words to be taught in the lesson, and provision for displaying the cards in the form of sentences.

STEP I (Testing Previous Knowledge)

The teacher holds up a pen, a pencil, a ball, etc., and instructs pupils (in mother tongue) to give the English names of the things. Pupils give the names and the teacher corrects their pronunciation, if necessary.

STEP II (Presentation in Situations)

The teacher takes a number of pens in his left hand, holds up one in his right hand and says : *This is a pen.* He takes care to pronounce the sentence correctly. (He says the first three words together and uses the falling tune on the noun word. He also aspirates the /p/ in *pen*.) He continues the procedure with a book, a ball, a pencil, etc., always taking one out of a number of things. He then brings two or three pupils to the front one by one and makes them say the sentences, holding up one thing at a time. He then asks pupils at random to hold up things and say the sentences.

He holds up a pen, says the word *pen* and shows pupils a flash card with the word *pen* on it. He then says the sentence: *This is a pen* and puts up four flash cards to make the sentence:



He reads the sentence once or twice and asks a few pupils at random to read it. He proceeds similarly with a pencil, a ball, a book, etc., changing the fourth card in the sentence to make different sentences:



He asks pupils to read the sentences as they are put up, taking care to ask as many different pupils as possible. He then asks the class to quickly copy one of the sentences.

STEP III (Formulation of *ad hoc* Rule)

The teacher writes the following sentences on the black-board and asks the class to say (in mother tongue) why the sentences marked X are wrong:

This is a pen.

XThis is pen.

This is a book.

XThis is book.

Pupils observe the sentences carefully and make the rule (with hints from the teacher, if necessary) that *a* must be used before

the name of the thing. (The terms 'noun' and 'indefinite article' are not necessary at this stage.)

STEP IV (Oral Practice)

Having satisfied himself through random questioning that the pupils have understood the *ad hoc* rule (i.e., the simple rule necessary to use the structure correctly), the teacher arranges oral drills to practise the structure and the words. He asks every pupil to take up a thing and say the sentences one by one, beginning from one end of the front row and continuing to the end of the last row. He takes care to correct their pronunciation. This is continued for several rounds, pupils holding up a different thing every time.

STEP V (Application)

Up to Step IV, all the noun words used in the structure are familiar to the pupils (they are also used in their mother tongue). In this Step, the unfamiliar words, selected from the Reader lesson that introduces this structure, will be taught. The words selected are, say: *desk*, *bench* and *chair*. The meanings of all these words can be taught by simply pointing to the things. The pronunciation may, however, be difficult for some pupils.

The teacher points to the thing and says: *This is a desk*, stressing the noun word for the pupils to note the pronunciation. (Particularly the vowel /e/ and the consonant cluster /sk/ which are likely to be mispronounced.) He repeats the sentence and makes a few pupils at random say it. He follows the same technique to teach the other two words. (In the latter two words, the consonant (affricate) /tʃ/ may be troublesome. If necessary, pupils may be made to say all the three words in isolation in order to learn the pronunciation before they are used in sentences.)

The teacher put up sentences with flash cards using the new words and following the procedure as in Step II. Pupils read the sentences from the cards.

Since the reading lesson in the Reader is likely to contain only a few sentences which have already been practised orally, pupils may be asked to open their Reader at this Step. (For lessons with longer reading passages, this will be done in the next period following the Steps outlined in 10.09.)

Reading aloud should be preceded by silent reading and proper comprehension. The teacher, therefore, asks the pupils

to look at the text lesson and try to read the sentences silently. He then says one of the sentences from the text and asks individual pupils at random to spot it in the text. Having done this with three or four sentences, he asks pupils to read the text aloud. If the class is small and there is still time, all the pupils may be asked to read. Otherwise, a few pupils may be pointed out at random to read it, taking care to point out different pupils to read on different days. This way, even in a large class, every pupil can be made to read aloud. Teacher should take care to correct pupils' pronunciation. He may also read the lesson aloud before the pupils are asked to read it.

STEP VI (Home Work)

In the earlier lessons, most of the writing work should be given as home work. This will allow more time for oral practice in class. Therefore, at the end of this lesson pupils are asked to copy three sentences from the Reader at home.

9.15 POINTS TO PONDER

1. What difficulties would you face in organising oral work in your class? How would you overcome them?
2. How would you introduce a pronunciation drill in a pattern-practice drill? Think in terms of an illustrative example.
3. What would be your chief criterion for correct pronunciation?
4. Is knowledge of grammar essential for learning a language?
5. What technique would you adopt to collect the examples from your pupils in a formal grammar lesson in 'Conditional Sentences in English'?

9.16 TASKS TO TRY

1. Write ten sentences containing phonemic contrasts of similar sounds (e.g., *Can Mack make cane baskets?*).
 2. Make a wall chart for visual presentation of rhythmic patterns.
 3. Make another chart (as in 2 above) for showing contrasts in intonation patterns.
- (For 2 and 3 you may consult W.S. Allen's *Living English Speech*.)

4. Make a wall chart containing sentences to highlight some common uses of the definite article in English.
5. Make a substitution table to show the uses of the structural words *some* and *any* in English.

10

DEVELOPMENT OF THE SKILL OF READING

10.01 IMPORTANCE OF READING IN A FOREIGN LANGUAGE COURSE

So far, only the oral approach to the teaching of English has been stressed. But this should not make us forget some of the great advantages of the time-honoured strategy of learning a language through the printed word. The oral approach can, at best, help the pupil to learn the LANGUAGE CODE, i.e., the fundamentals of the language. But learning the code and using it for effective communication are two very different things. This is evident from the fact that there are many pupils who are 'strong in grammar' and can perform dazzling grammatical tricks (e.g., passivisation of an imperative sentence) but cannot speak or write two connected sentences in English. We want our pupils not only to learn the code but also to use it in actual communication situations. It is therefore always stressed that in oral teaching the situations should approximate real-life situations. But they can only *approximate* such situations. Most classroom situations, however well contrived, are, after all, contrived situations; and the pupils are always aware of their artificiality. To learn the language for use in real-life situations, it has to be practised in such situations. Since for most Indian pupils the opportunity for using English in everyday social intercourse is not available, it has been justifiably argued that they can never acquire native-like competence in spoken English. But this is not to deny the importance of the oral approach. As has already been indicated, it is an effective and economical *means* of learning the language code. Since the mastery of the code is basic to the learning of the different *uses* of the code, oral teaching should always receive priority in the early stages of learning.

The uses of the code, i.e., the different language skills, such as, listening, speaking, reading, writing, etc., can be mastered only by exercising the particular skill in actual communication situations. But, as already mentioned above, our pupils rarely get the opportunity to practise the skills of listening and speaking in actual communication situations and, as such, we cannot hope to develop in them a native-like competence in these two skills. But it is not so in the case of reading and writing. Our pupils can always be exposed to written communication situations where these two skills are used naturally. Therefore, through reading good English we can develop such 'feel' and insight into the working of the language that we can even hope to surpass the native speaker so far as these two skills are concerned. This has been amply demonstrated by many Indian writers writing in English. That we cannot do so in speech is also borne out by the fact that we can easily recognise as Indian even our best radio news-readers in English. Reading therefore holds the key to the development of real communicative competence in English for Indian learners.

Further, the vast majority of our pupils will ultimately have to use English as Library Language and, therefore, reading or the ability to understand the written language will be the most useful skill for them. In this age of explosion of knowledge the skill of reading plays the pivotal role in the life of every educated man. It was once thought that with the increasing popularity of the telephone, the radio, the cinema, television and other media of oral communication, the written language would lose its importance. But this has not happened. On the contrary, people's interest in the printed word is increasing day by day, as is evident from the popularity of the public libraries and the increasing volume of the book trade all over the world.

10.02 ANALYSIS OF THE SKILL OF READING

Like other language skills, reading is also a complex skill involving a number of simultaneous operations. So far, we know very little about the complex mental processes associated with the learning and the use of language; and therefore, any attempt at an analysis of the skill of reading is bound to be largely speculative in nature. The one given below tries to sort out some of the more obvious aspects of this complex skill.

A person who comprehends written English can:

- (a) read a passage at normal speed;
- (b) understand the lexical and the structural meanings of the words, phrases and sentences;
- (c) take in complete phrases or groups of words at once and, when reading aloud, use appropriate sounds, juncture, stress and intonation patterns;
- (d) guess the meaning of an unfamiliar word from the context;
- (e) consult a dictionary to find out the meaning of an unfamiliar word;
- (f) skip over unnecessary passages while skimming for information;
- (g) read silently without moving the lips;
- (h) distinguish between the writer's opinion and statement of facts;
- (i) locate the 'topic sentence' of a paragraph;
- (j) make a summary of the important points of the passage;
- (k) infer the mood of the writer, e.g., serious, jocular, sarcastic, etc.;
- (l) recognise the meaning of various graphic signals e.g., punctuation marks, paragraph indentation, capitalisation, etc.

10.03 SILENT AND ORAL READING

It is obvious that silent reading is the more efficient way of reading and is therefore more useful in life. Silent reading means reading completely silently, without even moving the lips. Some psycholinguists believe that it is not possible to read without giving some phonetic value to the graphic symbols and therefore even in silent reading the reader has to 'subvocalise' i.e., *mentally* pronounce the words. But recent researches tend to show that this need not necessarily be the case. It is likely that really efficient reading consists in the ability to connect meaning directly with the graphic symbols, very much in the manner of a motorist 'reading' a traffic sign (e.g., A picture of a schoolboy means: 'Drive slow. School children crossing.' etc.).

The importance of silent reading in life, however, does not reduce the importance of oral reading at the initial stages of language learning. Oral reading, like other speech work, is a useful means of mastering the language code. It is motivating

for the young children and can therefore be used to practise the structures. Oral reading is also an effective device for quick testing of reading comprehension and for improving pronunciation.

But a word of warning. Since reading means 'reading with comprehension,' it is necessary for the pupils to understand the passage before they are asked to read it aloud. Without such understanding the reading would become what Maria Montessori calls 'barking at print'.

10.04 THE PROCESS OF READING

The process of reading may be broadly divided into three stages. The first stage may be called the 'recognition stage'. At this stage the learner simply recognises the graphic counterparts of the phonological items. For instance, he recognises a spoken word in its written form. Difficulty at this stage will largely depend upon the difference between the script of the learner's mother tongue and English, and between the spelling conventions (orthography) of the two languages. For instance, the learner whose mother tongue uses the Roman script will have comparatively less difficulty in reading English at this stage. Again, the learner whose mother tongue orthography is marked by one-to-one correspondence between the sounds and the letters will try to adopt his mother tongue reading strategy of 'spelling pronunciation' in reading English and will, consequently, find the going hard. This will usually be the case with the vast majority of Indian learners.

The second stage may be called the 'structuring stage'. At this stage the learner sees the syntactic relationships of the items and thereby understands the structural meanings of the syntactic units. For instance, if a boy reads the sentence *Is he your brother?* as four isolated words, *is/he/your/brother*, we may conclude that he is still at the first stage (recognition) and has not reached the stage of structuring.

The third stage is called the 'interpretation stage'. This is the highest level in the process of reading. At this stage the learner comprehends the significance (not merely the meaning) of a word, a phrase or a sentence in the overall context of the entire discourse. For instance, he comprehends the serious and the jocular use of a word, distinguishes between a 'statement of fact' and a 'statement of opinion', etc. Since this is the ultimate goal, the entire process of reading is geared to attain it. This is the stage at which a

person really reads for information or for pleasure—the two primary purposes of reading.

The above three stages have some correspondence with the three levels of language, namely, phonological, syntactic and semantic. But it should be remembered that neither in language nor in the process of reading are these stages rigidly separated. There is always overlapping and simultaneity of operations. For instance, a reader engaged in interpretation (Stage-3) may go right back to the recognition stage (Stage-1) when he comes across an unfamiliar word. Therefore, these divisions are only artificial divisions made in order to facilitate our understanding of this complex process.

10.05 THE MECHANICS OF READING

When we read, our eyes do not move smoothly along the line of print. They move in jumps, and we see only when they rest for a fraction of a second between these jumps. (That the eye cannot see while in motion can be demonstrated by covering a printed line with a piece of paper with a small hole in it, and then moving the line slowly from right to left and trying to read the words through the hole.)

The small pauses of the eyes between jumps are called FIXATIONS and the length of print covered between two fixations is called the EYE-SPAN. A good reader has longer eye-spans and can take in longer stretches of the reading matter at once while a poor reader has shorter spans and, consequently, rivets his eyes on small bits, usually on individual letters. A poor reader may also move his eyes backwards to look at a word he has missed. This process is called REGRESSION; and inefficient reading is usually marked by frequent regressions.

Of course, efficient reading includes not only the ability to see longer bits of language at once but also the ability to comprehend the matter read. Since a reader with a longer eye-span can have a better Gestalt view of the matter, comprehension becomes easier for him. This implies the apparent paradox that a fast reader understands better than a slow reader. This, of course, is not the same thing as saying that comprehension keeps on increasing proportionately with the increase in reading speed. This only means that for proper comprehension an optimum speed is necessary. Once this is attained, increase in speed would not, by

itself, improve comprehension. This aspect of reading can be compared to bicycle riding. It is almost impossible to maintain balance on a bicycle until it attains a certain minimum speed. Once this speed has been attained and is maintained by rhythmic pedalling, the cyclist is not even aware that he is performing an almost miraculous act of keeping himself aloft on two wheels. In a similar manner an efficient reader takes in whole groups of words, phrases or even sentences as one unit and moves forward from one fixation to another in easy rhythms without regressions.

This he achieves primarily by recognising a word as a WORD-PICTURE and not as a combination of different letters. He recognises the word without bothering to recognise the individual letters that compose it, in very much the same way as we recognise a familiar face without bothering to recognise the individual features, such as, the colour of the skin, shape of the nose, thickness of the lips, the space between the eye-brows, etc. This again implies that really efficient reading has very little influence in improving spelling. If one has to concentrate on the spelling of individual words, one's reading efficiency would be greatly reduced. Also, reading is a sort of 'guessing game' that requires the ability to guess the following words or even sentences from what has already been read. Therefore, to read with the help of word-pictures and reliable guessing, the words and the structures must be familiar. Hence, greater density of unfamiliar words and structures is an impediment to efficient reading. Unfamiliar subject matter also impedes guessing and checks the easy flow in reading. Therefore, for reading practice the words and the structures as well as the subject-matter should be familiar to the pupils.

10.06 METHODS OF TEACHING READING

The above discussion brings us right into the problems of teaching reading. The various methods of teaching reading may be broadly divided into two groups: the 'atomistic' and the 'holistic'. Or more precisely, the methods may be said to lie on different points on a scale with these two as the two extreme ends. Here are some of the methods, beginning at the 'atomistic' end of the scale:

(i) **The Alphabet Method** : This is an age-old method dating back to the days of ancient Greece and Rome. In this method, the emphasis is on learning the *names* of the letters of the alphabet in their sequential order: A, B, C, D,...etc. Pupils are then made

to memorise words as consisting of these 'named' letters, e.g., *em ei tee tee ee ar* → *matter*, etc.

Nowadays this method is considered out-dated because memorising the names of the letters in a particular sequence has very little relevance to the actual process of reading (except for consulting the dictionary and for oral testing of spelling).

(ii) The Phonic or Syllabic Method: This method is considered to be an improvement on the alphabet method. Here, the emphasis is not on the names of the letters but on the *sounds* each of them represents. In the case of most of our Indian languages, where each letter usually stands for a particular sound, this method works well and enables the learner to read individual words. Even in the case of English, it does help him to learn the pronunciation of a new word. English orthography is not as erratic as is usually made out to be. For example, most of the consonant letters have fairly stable values and some of the syllables have consistent spelling, e.g., *hat, cat, bat; few, new, dew*, etc. As such, the odds in favour of correct 'spelling pronunciation' of an unfamiliar word is fairly high. Whether we like it or not, this is perhaps the only way to guess the pronunciation of a new word at the advanced stage; and hence, would continue to be used.

But it has its pitfalls. For example, the word *sew* (pronounced /sou/) does not fit into the above series: *few, new, dew*, etc. This is an exception (and there would be many such) and the teacher has to draw the pupils' attention to it as they come across it in their reading lessons.

Some people make a distinction between a Phonic (or Phonemic) method and a Syllabic (or Phonetic) method. Since the principal strategy behind the two is the same, they have been treated here as one method.

(iii) The Whole-Word Method: The word is traditionally regarded as the minimum meaningful unit. The whole-word method therefore seeks to take the word as an indivisible unit. In this method the learner is taught to read each word as a word-picture, without attention to individual letters. This helps him to avoid incorrect spelling-pronunciation as the pronunciation of a word is learnt as one single item, and not as a combination of the sounds of the letters. The popular Look-and-Say method of teaching reading at the beginning stages is based on this method.

In the Look-and-Say method, the pupils look at the words flashed before them and say the words as quickly as possible.

This method of teaching has much to commend itself, particularly in view of the irregularities in the spelling of many English words.

(iv) **The Sentence Method :** The sentence method has much in common with the whole-word method except that here the minimum teaching unit is the sentence and not the word. This is based on the psycholinguistic principle of taking the sentence as the minimum unit of thought. Further, the whole-word method may also be regarded as a sentence method because one-word sentences are a very common occurrence in speech.

The sentence method relies heavily on the principle of situational teaching. We do not generally realise how much we depend upon situations or contexts in understanding language. While listening, we do not listen for individual words. We anticipate an entire sentence from the situation; and even if we do not catch a word or two we do not have much difficulty in understanding the message. Similarly, as already mentioned in 10.05 above, in reading also we proceed by guessing whole sentences from the first few words. Therefore, if the context is clear and the sentence structures and the words are familiar, teaching reading by the sentence method is psychologically sound.

It will have been seen that to develop the skill of reading the sentence method must fulfil two important conditions : (1) the context must be clear, and (2) the structures and the words must be familiar to the pupils. Therefore, if the teacher wishes to adopt the Look-and-Say method to present sentences in flash-cards, he should create appropriate situations to present them. The structures and words should also be familiar from the previous oral lessons.

(v) **The Story Method :** This method may also be regarded as an extension of the sentence method. Here the teacher tells the class a little story to create a verbal context and then presents (in flash-cards or on the blackboard) sentences connected with the story. Since the context is known, the pupils do not have much difficulty in identifying the sentences. The story method regards the entire discourse (the story) as the unit of thought. Since children love stories, this method has the added advantage of creating greater motivation in the pupils.

(vi) **An Eclectic Method** : From the above discussion, it will be clear that no single method of teaching reading is suitable for all occasions and for all learners. Depending upon his own peculiar circumstances and group of pupils, the teacher has to use a judicious combination of all the above methods. Further, as has been stated in the beginning, all the methods lie on a scale which extends from single letters to the entire discourse; and we all take recourse to both atomistic and holistic strategies in reading. The sentence method is useful for developing longer eye-spans which facilitate rapid reading. On the other hand, the phonic method will help the pupils to deal with new words. Since our ultimate goal is to prepare the pupils to read on their own, this point is of crucial importance. To use English as Library Language, the pupils must develop the habit of independent reading.

10.07 INTENSIVE AND EXTENSIVE READING

'Some books are to be tasted, others to be swallowed, and some few to be chewed and digested'—this famous dictum of Francis Bacon can still give us valuable guidance about the kinds of reading habits to be developed in our pupils. The dictum implies that the pupils should have practice in two kinds of reading: INTENSIVE READING and EXTENSIVE READING.

In intensive reading, the pupils read not only for detailed comprehension of meaning but also for mastering the structures and vocabulary. As has already been noted, a non-native speaker can hope to surpass even the native speaker in the use of the written language. This he can achieve through intensive reading. In this kind of reading, the learner can practise the language in his spare time even without a teacher. Therefore, intensive reading is still regarded as a very potent means of learning a language. Indeed, some experts regard intensive reading as the only practicable means of learning a foreign language like English. But the general consensus is that at the initial stages, reading should be preceded by oral practice. At these stages, reading should be primarily confined to the identification of words and sentences spoken in the oral lessons. Once the pupils have acquired sufficient speed in reading such familiar matter, they would be able to take in new words and sentences in their stride.

In extensive reading, pupils read for information or simply

for the pleasure of reading. In this kind of reading, the primary object is general comprehension; not language study. Since the aim here is to read rapidly, the ability to locate the 'topic sentence' of a paragraph and to comprehend its general meaning by skimming will be useful. This enables the learner to ignore certain paragraphs or passages and concentrate on the ones he is interested in. The ability to guess the approximate meaning of a new word from the context will also be found helpful. The skill of making rapid notes of relevant information for future use is also a necessary component of this useful skill of extensive reading.

10.08 HOW TO TEACH INTENSIVE READING

At the initial stage, say, during the first 6 months, the reading should be mainly confined to the reading of words and sentences from flash-cards (word-cards and sentence-cards) or from the blackboard, following the Look-and-Say method. For silent reading, pupils may be asked to make sentences by joining parts of sentences written on different cards. They may also carry out various activities by following simple instructions written on cards. For instance, instructions such as *Open the door*, *Clean the blackboard*, *Show the class your teeth*, etc., may be written on cards and each pupil may draw a card from the pile and carry out the instruction. This kind of reading should follow oral teaching so that the pupils are required only to recognise the written forms of what they have already heard and spoken. Even when the Reader (for intensive reading) is introduced in the first year, all the words and sentences in a lesson should be presented orally before the pupils are asked to read the lesson. This will give them practice in word-recognition, the first requirement for efficient reading, without encumbering them with the more complicated task of deciphering meaning through structuring and interpretation. These higher order abilities should be introduced progressively from the second year of the course.

10.09 HOW TO TEACH THE STRUCTURAL READER

The teaching points of a structural syllabus are usually presented through a specially written series of Structural Readers in a graded manner. (See 1.07.) Generally, in a 6-year course such Readers are prescribed for the first four years only. For the last two years no graded Readers are prescribed, because the pupils are expected

to have mastered the fundamentals of the language in the preceding four years and should now be in a position to grapple with ungraded material. The purpose of the textbook for these two years (usually an anthology of prose and verse) is to expand pupils' vocabulary and to acquaint them with the free use of language, the kind of language they would encounter in real life.

To teach a lesson of the Structural Reader the following procedure is recommended :

STEP I *Preliminary or Preparatory Step* (Previous Lesson)

Since the purpose of each lesson in the Reader is to teach some of the selected structures and vocabulary items, the teacher should first ascertain what new structures and vocabulary items are being presented in the lesson. In most Readers these are shown in the Table of Contents or at the head of the lesson. Having ascertained this, he should first teach the structure in an oral lesson in functional grammar as discussed in 9.11 and 9.4. In this lesson he should also try to introduce as many of the new vocabulary items as possible.

All this will be done in a separate lesson-period and without opening the textbook. This would ensure thorough teaching of the structures and vocabulary without disrupting the reading lesson, and will familiarise the pupils with the new items before they meet them in print.

Step II: Actual teaching of the reading lesson is now taken up. For this purpose the text should be divided into manageable passages (for one lesson-period) and the new words in each passage noted.

To motivate the pupils to read the lesson, the teacher gives a preliminary idea of the content of the lesson, and also supplies such background information as may be necessary for its proper comprehension. In the process, he also revises the structure taught in the oral lesson (Step I), and, if possible, skilfully introduces some of the vocabulary items that could not be introduced in the oral lesson. This step should be very brief and should not take more than 3 to 5 minutes. It therefore demands great ingenuity and thoughtful planning on the part of the teacher. He should also ensure maximum pupils' participation all through.

If the passage to be taught is in continuation of a previous passage, the teacher should recapitulate the previous work and link

it up with the present lesson with the help of appropriate questions, etc. However, if the passage contains a major new structure, a separate oral lesson should be devoted to it before taking up the passage for reading.

Step III: The teacher then reads out the passage with proper articulation, stress and intonation, and the pupils try to follow him. Ideally, since all the new structures and words have already been taught, the pupils should be able to understand most of the passage.

Step IV: Pupils are now asked to read the passage silently and try to comprehend it thoroughly. They should be encouraged to consult the dictionary for word-meaning and usage, and point out their difficulties to the teacher.

Step V: After allowing the pupils adequate time for silent reading, detailed study of the passage is taken up. The teacher gives word meanings (according to necessity) and exercises on grammar, vocabulary and comprehension. (For vocabulary teaching and exercises see, 10.16 and 10.19 below.)

Step VI: After detailed study, the teacher checks pupils' comprehension by means of suitable questions on each point in the passage. Any explanation required on a difficult point is given at this stage. This procedure will ensure pupils' self-effort and cut down unnecessary explanation by the teacher.

Step VII: Some of the pupils are then asked at random to read the passage aloud. Sometimes it is recommended that this reading by the pupils should be done in the beginning of the lesson. But we are of the view that the pupils should not be asked to read aloud anything which they do not understand. In fact, such an attempt usually results in most unsatisfactory kind of reading. Further, we want this reading to be a sort of quick evaluation as well, for reading with appropriate stress and intonation is a mark of comprehension.

Step VIII: Pupils then work out some more exercises on vocabulary and grammar. Most of the Readers nowadays contain copious exercises of this type. These may be done orally in class and then given as home work.

10.10 HOW TO TEACH UNGRADED TEXTS

If the text for intensive reading is not specially written with

controlled vocabulary and structures (as is usually prescribed for the last two years of a 6-year course), the teacher should himself select certain major structures and words from the text for intensive study and broadly follow the steps recommended for the Reader in 10.09 above. It is quite likely that in such a text there would be many more new language items than can be dealt with intensively in the time available for the lesson. But since the purpose of prescribing such texts is to familiarise the pupils with the free use of language after they have mastered the fundamentals of the language in the preceding four years, the teacher should be satisfied if the pupils can only comprehend the new items, except the ones selected for intensive study.

10.11 HOW TO TEACH VOCABULARY

Most of the time in teaching English is devoted to the teaching of vocabulary, and yet, even our college students do not have an adequate vocabulary to express simple ideas or to understand a simple passage in English. To deal with this problem effectively, the teacher must have a clear grasp of some of the aspects of vocabulary. They are: (1) relative importance of structure and vocabulary, (2) kinds of vocabulary that an individual uses, (3) the nature of word meaning, (4) the implications of learning a new word, and (5) various techniques of teaching vocabulary.

The following five sections are devoted to a discussion of these five aspects in some detail.

10.12 RELATIVE IMPORTANCE OF STRUCTURE AND VOCABULARY

It has all along been emphasised that the learning of the structure is more important than learning of vocabulary. But this should not be taken to mean that vocabulary plays a minor role in communication. What is implied is that for effective communication one has to master *both* structure and vocabulary; and since the learning of the structure seems to me more difficult and since the meaning of a word is often controlled by the structure it is put in, it is necessary to master the structure first. The relative contributions of the structure and the vocabulary to the overall meaning of a sentence should be clear from the discussion on structural and lexical meaning in section 4.02 above. Our everyday experiences would also show that if the context is clear to both the parties to

a communication, it is possible to communicate a great deal with vocabulary alone (as is often done in telegrams). On the other hand, very little can be communicated with structure alone. It is therefore clear that vocabulary plays the more important role in communication. In fact, if the foreign language is to be used only for certain limited purposes, particularly for oral communication through a few formulas (e.g., for working as a bus conductor, hotel boy, salesgirl, etc.), it is possible to make do by learning a specific vocabulary and a few stereotyped phrases only.

10.13 KINDS OF VOCABULARY

The distinction between structural words and content words has already been discussed (4.06). The structural words are part of the structure and should therefore be treated as an aspect of grammar. In teaching also they would automatically go with the structure being taught. We are here particularly concerned with the second kind of words only : the content words (or full words or lexical words).

F.G. French has made a very useful classification of the words of a language in relation to its users. He divides the words into three broad groups : (a) the small number of words that a person knows intimately and can use effectively, (b) the relatively large number of words that he understands but does not normally use, and (c) the vast number of remaining words in the language that he does not know. French compares the first group to our 'friends', the second to our 'acquaintances' and the third to the vast number of 'strangers' whom we do not know.

The user of the language knows the first group of words as intimately as he knows his close friends, and these words constitute his ACTIVE VOCABULARY. Generally speaking, this group also comprises the most useful words in the language (See 8.11.); but to some extent a person's specific use of language (e.g., a lawyer's) would also determine the nature of his active vocabulary. (Also see Register, 5.07.)

The second group includes the words that a person understands but does not normally use in his speech and writing. This group is far larger than the first group and constitutes his PASSIVE VOCABULARY. It is obvious that the larger a person's passive vocabulary the better equipped he is for reading comprehension.

The third group comprises the vast number of words that he does not know.

It should however be noted that like friends, acquaintances and strangers words too keep changing their places. A new word (i.e., a 'stranger') may enter a person's active vocabulary while a known word (i.e., a 'friend') may be forgotten owing to long disuse, in the same manner as we acquire new friends and forget some of the old ones if we do not meet them for long. The other points worth noting are: (1) a person's active vocabulary at any given time is usually very small, and (2) it is neither possible nor necessary to teach every word as an active vocabulary item.

As has already been observed, one can express himself adequately in English with as small a vocabulary as about 3000 words (including structural words). The important thing is to master this small vocabulary thoroughly. We should remember that even the great masters of the English language, such as Shakespeare or George Bernard Shaw, needed less than 25,000 words; that is, less than 5 per cent of the total available resources of more than half a million words in the language. Many teachers have a weakness for the so-called 'flowery English' and labour under the ill-conceived and outdated notion that a person's command of English can be measured by the number of different words (particularly, the longer ones!) that he uses. But we should realise that such a 'large vocabulary' acquired by memorising lists of words is more often a hindrance than a help. In this respect words can be compared to servants: a person with a large number of servants whom he cannot control properly has no advantage over a person who has only a few under his full control. It is in this sense that the learning of the structure (which includes learning the structural words and acquiring control over the meaning of content words) is considered more important than the learning of vocabulary.

10.14 NATURE OF WORD MEANING

As already discussed in the chapter on the semantic structure of English (Chapter 5), there are a number of aspects relating to the meaning of a word. In fact, a whole branch of language study, Semantics, is devoted to the nature of word meaning. To comprehend the meaning of a word fully, it is not only necessary to know what the word 'stands for' but also to know its relationships with

other words in the language. (See Semantic Network in 5.09.) It is therefore futile to expect the pupils to learn a word fully the first time they meet it.

10.15 IMPLICATIONS OF LEARNING A WORD

Understanding the meaning is only one aspect of learning a word. If the word has to become part of one's active vocabulary one has to master its spelling, pronunciation and usage as well. The last aspect is rather tricky. Usage means convention or custom in language use. For this, knowing the meaning is not sufficient. One has also to know what is and what is not acceptable in the language. For instance, in English one can *catch a fish*, *catch a bus*, *catch a cold*, but cannot **catch a song*. In many Indian languages, on the other hand, one cannot *catch* a cold; though one can *catch* a song, besides a fish or a bus. (Also see Word Collocation, 5.15).

For this reason the usual practice of giving the meaning of a word in pupils' mother tongue is often unsatisfactory. There are few words in a language which have exact translation equivalents in all contexts in another language. Like human beings a word is also known by the company it keeps. Consider the meaning of the word *table* (which seems to have a fairly stable and demonstrable meaning) in these phrases: *table of contents*, *tables of law*, *a table of card players*, *multiplication table*, *time table*, *round-table conference*, *table talk*, *to be at the table*, *to lay the table*, *to turn the table*, *to table a motion*, etc. It is obvious that the mother-tongue equivalent for *table* would not fit into all these phrases, and in most cases an entirely different word will be required.

It is therefore not advisable to teach words in isolation. Even when the teacher has to give the meaning of an isolated word, he should immediately use it in an illustrative sentence. Further, only one meaning of the word (the meaning in the text being taught) should be taught at a time. Pupils should be left to learn the other meanings (if any) when they meet them.

The practice of advising the pupils to memorise word-lists straight from the dictionary to increase their vocabulary is useless and ridiculous. In order to learn a word one has to meet it in a variety of contexts. Therefore, any attempt to use a word straight from the dictionary is likely to result in unidiomatic and often funny sentences. However, pupils may be encouraged to make

their own lists of words they have learnt. This will help them to recall a word when needed.

10.16 TECHNIQUES OF TEACHING VOCABULARY

The first step in teaching vocabulary is to determine the nature and relative difficulty of the word. There are many English words, e.g., *pen, ball, bag, camera*, etc., which have already entered the pupils' mother tongue. There are also others e.g., *father, mother, sun, moon, cat, dog, eat, drink, sleep*, etc., which have, at least in their basic meanings, exact equivalents in their mother tongue. Therefore, so far as the learning of these basic meanings is concerned, they will have little difficulty. All that the teacher has to do is to give the meaning in mother tongue, teach the spelling, the forms (singular/plural, past/present, etc., in case of irregular nouns and verbs) and the pronunciation. Figurative and transferred meanings of the words will, of course, require special treatment.

But there are many other words in English which have neither entered pupils' mother tongue nor have they exact translation equivalents. They would therefore be difficult for the pupils. Most of the structural words and other high-frequency words come under this category. Here are some suggestions to deal with them:

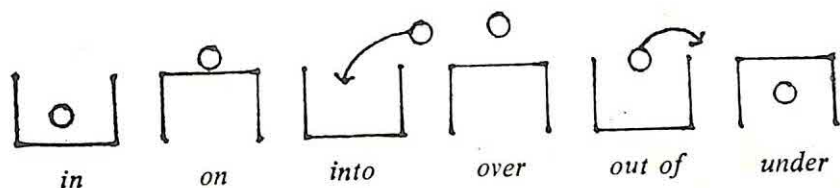
(i) *Actual Objects or Models*: Names of many things can be taught by showing the actual objects or their models. Nowadays many inexpensive plastic models are available in the market; and the teacher should make frequent use of them, not only to teach their names but also to create interesting situations in the classroom. For example, a clock-face model can be used to teach the transferred meanings of *hand* and *face* (hand/face of the clock) as well as to practise various time-phrases; e.g., *since 10 o'clock, for two hours, at half-past five*, etc.

(ii) *Actions*: The meanings of many words can be made clear by performing simple actions in the classroom, e.g., *walk, trot, scowl, punch, munch, wave* (with hand), etc.

(iii) *Pictures*: The actions which can be performed in the classroom and the objects and models which can be brought into it are limited. But not so are pictures. The use of pictures for teaching meaning is quite obvious. Every good dictionary makes

use of them. Almost any word can be taught with the help of a suitable picture.

(iv) *Blackboard Sketches*: Like pictures, a quick blackboard sketch may work wonders in teaching meaning. Since children readily accept make-believe, these sketches need not be very accurate or elaborate. Often a mere circle or even a line is sufficient. For example, the basic meanings of some of the prepositions can be taught with simple sketches like the following :



(v) *Verbal Contexts*: There are many abstract words the meaning of which cannot be presented by visual means. With such words other devices are to be used. One such device is to create verbal contexts with known words, e.g.,

prefer: (1) I like tea more than coffee. I *prefer* tea to coffee.

(2) Mohan likes dogs more than cats. He *prefers* dogs to cats.

(vi) *Illustrative Sentence*: An illustrative sentence is very helpful for showing the usage of a word, and every good dictionary makes use of such sentences. It is however not easy to construct a really good illustrative sentence off-hand. Therefore, the teacher should come prepared with such sentences and use them after the pupils have grasped the general meaning of the word, e.g.,

accept: (1) The captain of the team *accepted* the referee's judgment without protest.

(2) We should *accept* a present with thanks.

(vii) *Synonyms*: If there is an acceptable synonym already known to the pupils, it can be used in sentences to teach the meaning of the new word, e.g.,

pretty: Mridusmita is a *pretty* (beautiful) girl.

(viii) *Antonyms*: Like the synonyms, an antonym can also be used, if it is already known to the pupils, e.g.,

cruel: Mohan is *cruel* (not kind) to animals.

(ix) *Word Series*: The meaning of a word which forms part of a familiar series, such as, the months of the year, the days of the week, the numbers (both cardinal and ordinal), etc., becomes automatically clear once it is put in its proper place in the series. For example, even a difficult (and rare) word like *tertiary* can be easily taught by putting it in the series:

primary
secondary
tertiary

Similarly, there are pairs or series of words which are distinguished by their having favourable ("good") or unfavourable ("bad") connotation. Pupils will easily appreciate the difference in the meaning if the words are arranged in order of favourableness (or unfavourableness). Plus (+), minus (-) and plus-minus ($\pm$) signs can also be placed in front of the words to show "good", "bad" and "neither good nor bad" connotation respectively:

+warm	+cool	++wise	++personage
-hot	-cold	+intelligent	+gentleman
		$\pm$ clever	$\pm$ man
		-cunning	-fellow

(x) *Associated Vocabulary*: (Also see 5.16.) It is often easy to teach a number of words together if they all relate to a particular topic. For example, it is far easier to teach words like *doctor, nurse, patient, medicine, ambulance, stretcher*, etc., together in the context of 'hospital' than to teach any one of these words in isolation. After creating an appropriate situation (e.g., with the help of a picture) all the words can be presented together. Pupils should also be encouraged to make their own word-lists under such headings. Most Structural Readers adopt this technique of presenting new words.

(xi) *Word Analysis*: It is sometimes possible to make the meaning clear by breaking up a complex word into its constituent morphemes, e.g., *unhealthy* $\rightarrow$ *un* + *health* + *y*.

(xii) *Definition*: The familiar practice of giving the definition of a word may also be found useful in some cases, e.g.,

purse: A small bag for keeping money.

However, in giving such definitions, the teacher should be

careful to see to it that the definition does not become more difficult than the word itself ! For instance, the definition of *man* as 'an adult human male' would only confuse the pupils.

(xiii) *Translation and Explanation* : These two seem to be the top favourites with our teachers. But it will have been clear by now that they are the least satisfactory means of teaching vocabulary. Translation and explanation in pupils' mother tongue should be attempted only when the other means discussed above have been found inadequate or unnecessarily time-consuming. Sometimes it may be found expedient to give the meaning of a word of a certain class (e.g., concrete noun) in pupils' mother tongue, or translate the general meaning of a sentence for better comprehension. But this should be done very sparingly, and under no circumstances should the teacher attempt any word-for-word translation of a sentence. This also holds good for use of mother tongue in general: when it is not necessary to use the mother tongue, it is necessary not to use it.

(xiv) *A Combined Technique*: Though several techniques of teaching vocabulary have been suggested, in actual practice, no single technique would be found sufficient. In most cases the teacher will have to use several of them to teach the same item. This will be necessary to reinforce one technique with another, and the extent of this reinforcement and the selection of the techniques will depend upon the difficulty-level of the item and its expected use for the pupils (i.e., whether as an active or passive vocabulary item).

10.17 EXPANDING PUPILS' VOCABULARY

The best, perhaps the only, method of expanding pupils' vocabulary is through extensive reading. But even so, some measures can be taken to expand the limited vocabulary that the pupils' encounter in the graded Readers. Some suggestions follow:

(i) *Word Families*: Pupils may derive families of words from a basic word by analogy, e.g.,

(a)	care	careful	carefully	careless	carelessly	carelessness
fear	?	?	?	?	?	?
doubt	?	?	?	?	?	?
hope	?	?	?	?	?	?

(b) joy	joyous	joyously	joyusness
pity	?	?	?
marvel	?	?	?
industry	?	?	?

(ii) *Word Patterns*: It may not always be easy to find families of words that are useful for the pupils. But in almost all cases they can derive useful words by adding familiar affixes, e.g.,

(a) <i>Adjective</i>	<i>Adverb</i>
quick	quickly
slow	?
firm	?
violent	?
(b) <i>Verb</i>	<i>Noun</i>
move	movement
punish	?
conceal	?
announce	?

(iii) *Word-Building Games*: There are many word-building games which can be profitably used to increase pupils' stock of words. Some such games are discussed in the section on spelling (11.15 (viii)).

10.18 HOW TO TEACH EXTENSIVE READING

One of the obvious defects of the Structural Readers is that they cannot faithfully present the language that people naturally use in actual communication situations. In such situations the speaker or the writer is not circumscribed by a predetermined list of structures and vocabulary and is free to use different expressions to convey various shades of meaning. Therefore, the language of the Reader, written within the constraints of a rigid structural syllabus and for a specific pedagogic purpose, is bound to have an air of artificiality about it.

To remedy this defect, extensive-reading material is recommended as an integral part of the course. Through such material pupils come in contact with the natural use of language for development of real communicative competence. In fact, the Reader should be regarded only as a means to enable the pupils to acquire the strategy of learning the language through extensive reading.

Some books, popularly called RAPID READERS or SUPPLEMENTARY READERS, are specifically prescribed in the syllabus for extensive reading. But they should serve only as a guide. The purpose behind these books is to make the pupils read ungraded material on their own. The teacher's primary concern should be to motivate the pupils to read as much of such material as possible. Some hints on how to do it are given in 8.20 and 14.16.

Since the main purpose of including Supplementary Readers in the course is to make the pupils read on their own, the teacher's role here is only to supply the necessary motivation and guidance. This he can do by giving the essential background information and then telling the pupils some of the interesting things about the text. To ensure that they read it, he should announce in advance that he would ask questions on the text on a particular day. That day he should allow them to read the text silently once again and proceed to ask questions to test comprehension. Since most of the structures and the new words will be learnt for passive comprehension only, pupils should be made to learn the word meanings by consulting the dictionary at home. The items which are beyond their capacity to learn without the teacher's help can be quickly dealt with during the questioning.

It is however seen that many teachers do not make any distinction between the intensive Reader and the Supplementary Readers. This not only results in insufficient practice of the structures and vocabulary of the intensive Reader (for want of time) but also defeats the very purpose of prescribing the Supplementary Readers. The reason usually put forward is that the pupils cannot read the Supplementary Readers on their own. This is not true. The fact of the matter is that our pupils have become so dependent on the teacher through regular spoon-feeding that they do not feel up to doing anything on their own. They have become used to a convention where everything must be 'taught' by the teacher, which, in effect, means that everything must be 'done' by the teacher.

Fortunately, however, the remedy for this unsatisfactory state of affairs seems to lie in the force of convention itself. As observed elsewhere in this book, children are great sticklers for conventions. Once the convention has been set that the Supplementary Readers will be dealt with in the manner indicated above, it should not take long to induce the pupils to fall in line.

This will, of course, require concerted effort by all. This can be ensured by clear-cut directives for teaching these Readers, either from the School Board or from the English Teachers' Associations. Such directives will make the teaching uniform in all the schools, removing one of the major causes of complaint that these Readers are taught differently in different schools. Reform in the examination questions will also help matters. The questions on these Readers should primarily aim to test pupils' ability to comprehend written English. Needless to say, the content of the Readers should be interesting and the difficulty-level of the language should be a shade below that of the intensive Reader being taught.

10.19 COMPREHENSION EXERCISES

Since both intensive and extensive reading have a place in the course, it is necessary to devise suitable exercises to develop the two skills. A few illustrative examples of such exercises are given below:

I. *Exercises in Reading Comprehension*

Pupils read the following passage and attempt the exercises given below it. (It will be seen that apart from straight questions, there can be various types of comprehension exercises.):

Once upon a time there was a plump rat who was very kind and also very shrewd. He was walking along the road one day when he found a thick branch under a pile of brush. He put it into his sack to use for winter kindling.

A short time later he came upon an old man trying in vain to light a fire. Around the man were clustered three little girls crying piteously. The rat, who never saw suffering without attempting to help, called out, "Poor fellow, is there anything I can do to aid you?"

"Perhaps you can, Mr Rat. My children are hungry. The wood is wet from the spring rains, and I can't build a fire to cook their meagre breakfast."¹

A. *Factual Questions:*

(i) What did the rat put into his sack ?

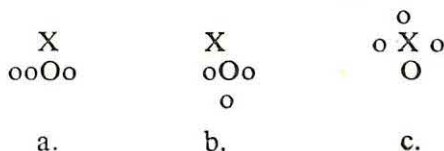
or

¹Quoted from Reader's Digest: 70 *Favourite Stories for Young Readers*.

- (ii) The rat put into his sack
- a pile of brush
 - a branch of wood
 - a brush

B. Inferential Questions:

- What time of the day was it—morning or evening ?
- The word *brush* in the story means
 - a tool for cleaning or painting
 - small bushes
 - dust
- Which of the following statements are true ?
 - The mother of the girls was with them.
 - It was spring time.
 - The rat wanted to help the old man.
- The three sketches below show three different positions of the old man and the three girls in relation to the fire-place. The big circle (O) stands for the old man, the small circles (o) for the girls and the X for the fire-place. Which sketch gives the most likely positions ?



II. Appreciation Questions (for advanced learners)

- The writer is trying to portray the rat as a
 - kindly man
 - pompous man
 - clever man
- Do you find anything unusual about the sentence *Around the man were..... crying piteously* ? Recast it and note the change in effect.
- Why is the pronoun *he* used for the rat ?

III. Exercises on Grammar

- Which of the following sentences say that one activity was going on when another activity occurred ?

- (a) The teacher came in and the boys began to read.
 - (b) When the teacher came in, the boys were reading.
 - (c) When the teacher came in, the boys began to read.
 - (d) The boys were reading when the teacher came in.
 - (e) The rat was running along the floor when he found a biscuit.
- (ii) The sentence below can be written by omitting the words given in brackets:

He saw a man (who was) running across the road.

Find two such sentences in the above passage.

IV. Exercises on Vocabulary

- (i) Which word in the passage means 'not sufficient' ?
- (ii) The word *plump* in the passage means
 - (a) fat
 - (b) fat and ugly
 - (c) fat and pleasant to look at
- (iii) Which words in the passage indicate direction ? Write down all such words in the passage.
- (iv) Which qualifying words in the passage are generally (i.e., except in a story like this) used of
 - (a) human beings only
 - (b) humans and animals only
 - (c) inanimate objects only
- (v) Break up the word *piteously* into its smallest constituents (e.g., *quickly* → *quick* + *ly*). Write another word having the same endings.
- (vi) Which other word-group in the passage means the same as 'to light a fire' ?

10.20 TRAINING IN THE USE OF REFERENCE MATERIALS

The ultimate aim of teaching reading is to enable the pupils to comprehend written English without the help of a teacher. Further, as already noted, such independent reading is perhaps the only way for Indian students to learn English. The amount of exposure to the language during school hours is too meagre to learn a language. Such exposure, at best, can only lay the basic foundation and show how the language can be learnt. The rest of the

work, including the expansion of vocabulary, must be done by the pupil independently.

For independent reading the pupils must be trained in the use of various reference materials associated with reading. The most obvious and valuable of such materials is the dictionary. Ability to consult a dictionary does not simply mean the ability to

- (a) identify the relevant meaning among a number of meanings listed for the word;
- (b) gather information on grammar and usage;
- (c) ascertain the spelling and the pronunciation;
- (d) assess the appropriateness of the word at various levels of formality, e.g., slang, colloquial, formal, literary, etc.

Pupils should therefore be trained from the beginning in the proper use of the dictionary. They should know what resources are available in a good dictionary and how to get at them quickly. Ideally, each pupil should have a dictionary of his own and should be responsible for finding out the meaning of every new word. This may appear impracticable and time-consuming in the beginning. But with practice and experience this would prove more effective and quicker than the present practice of the teacher doing the work for the pupils. Where it is not possible for every pupil to have a dictionary, the available copies may be passed round the class, or given to groups of pupils who can then co-operate with the teacher in finding out word meaning, pronunciation, usage, etc.

Apart from the dictionary, there are numerous books on English grammar and usage. The teacher should recommend to the pupils a small list of suitable books and insist upon the pupils' using them to resolve their doubts and difficulties.

The habit of reading newspapers and journals in English is also very useful. This will not only teach the pupils the art of extracting information from written materials but will also keep them abreast of the current usage in English.

The ability to find a particular book, or a passage in a book, for further study is another important skill required for efficient reading. For this purpose the pupils should be made familiar with the various conventions and devices used in printed books, e.g., Preface, Table of Contents, Glossary, Index, Appendix, Footnote, etc. Ability to consult a big encyclopaedia and familiarity with

the systems of cataloguing used in libraries will also help them in independent study.

10.21 TEACHING ENGLISH POETRY

There has been some controversy about the role of poetry lessons in the English course at the school stage. It is argued that since the primary aim of teaching English at this stage is to teach the language (and not literature), and since the language of poetry is often marked by irregular constructions and use of archaic words, lessons in poetry would serve no useful purpose. Again, if the aim of poetry lessons is the development of the power of imagination, aesthetic sensibilities, literary taste, etc., it too has very little relevance in a foreign language course and should best be left to the lessons in mother tongue.

This controversy is due mainly to a confusion between the aims of teaching poetry in a foreign language like English and those in the pupils' mother tongue. A major aim of teaching poetry in the mother tongue is literary appreciation; and this ability to appreciate literary language presupposes a mastery of the ordinary language. Since the learners of English at the school stage cannot be expected to have such a mastery of the ordinary English language it is futile to attempt any serious literary appreciation at this stage. Even so, lessons in English poetry can be a very powerful means of teaching the *language* in a number of ways.

10.22 USES OF POETRY LESSONS

First, lessons in English poetry can develop in the pupils a favourable attitude towards the language. Such an attitude is essential for learning any language, and, in the context of the present position of the language in our country, the development of this attitude seems to be a major problem in teaching English. Children love rhythmic activity and recitation of rhythmic verse is an inseparable part of their childhood games. Therefore, if they are made to see that English verses too can be as interesting as those in their mother tongue, they would be naturally inclined to learn the language. To serve this purpose, the poems should be simple (mainly rhymes and jingles) and the teacher should keep the following points in view while teaching the poem.

- (a) The musical aspect of the verse should receive maximum

attention. This is best done when the poem is presented as a song.

- (b) As it is not necessary, and sometimes even impossible, to understand a poem 'thoroughly', the teacher's explanation of the word-meaning etc. should be cut down to the minimum. Like any other song, the bulk of the meaning of a poem is carried by its music; and it is even not entirely illogical to say that the 'meaning' of a poem is the poem itself. A general comprehension of the theme of the poem should enable the pupils to enjoy it.
- (c) The usual practice of giving the 'moral' of a poem should be avoided. Many of the simple poems do not have any moral at all. Like any other work of art, a poem should be allowed to make its own impact.
- (d) No deliberate language teaching should be attempted in a poetry lesson. Any such attempt is likely to dampen pupils' enthusiasm to learn the poem.
- (e) One of the major aims of teaching poetry is to enable the pupils to enjoy their lessons.

Secondly, poetry lessons can even be used to teach some idiomatic and grammatical constructions. Poetry is 'memorable speech' and, contrary to the popular belief, there are more regular constructions in poetry than irregular ones. If the pupils are made to recite a poem, these constructions would be fixed in their minds and they would be able to use them when necessary. In fact, there are some specially-designed courses in English which seek to teach the grammatical structures through deliberately composed songs. In these songs a particular structure or structures are repeated over and over again and the pupils learn them unconsciously while they sing the songs. To achieve this aim, pupils should be motivated to memorise the poem. One way to do this is to set examination questions requiring simple memorisation of the poem. In these questions the pupils may be asked to quote from memory a few lines from a poem, or fill in the blanks in such lines with the actual words from the poem. However, pupils' attention should be drawn to the irregular constructions or archaic words (if any) in the poem, and they should be warned against using them in their speech and writing.

Thirdly, lessons in poetry can improve pupils' pronunciation.

English verse, as well as English speech, is stress-timed. Therefore, correct reading of English poetry will not only enable the pupils to learn the pronunciation of individual words but will also help them to acquire the stress and rhythm patterns of English speech. Pupils should be taught to note the end-rhymes in verse and recite the poem with correct stress, rhythm and intonation.

10.23 STEPS IN A POETRY LESSON

To achieve the above three major objectives, a lesson in poetry may proceed on the following lines:

Step I : *Creation of Proper Atmosphere*

This can be done by a very brief talk (either in simple English or in pupils' mother tongue) about the general theme of the poem.

Step II : *Announcement of Aim*

The talk in the previous step should lead naturally to the announcement of the poem. This should be followed by any background information that is essential for comprehension of the theme of the poem. If possible, the teacher should use some of the new words from the poem in his talk so that pupils can understand their meaning from the context. This must, however, be done as quickly as possible to avoid flagging of pupils' interest in the poem.

Step III : *Teacher's Recitation of the Poem*

Preferably, the teacher should recite the poem from memory while the pupils listen with their books shut. This will help them to catch the music of the verse.

Step IV : *Pupils' Silent Reading*

Pupils should then read the poem silently and try to comprehend the general meaning. They should be advised to point out their difficulties to the teacher.

Step V : *Removing Language Difficulty*

The teacher, with active participation of the pupils, should deal briefly with the difficult words and constructions that may really stand in the way of pupils' comprehension of the general theme of the poem.

Needless to say, the teacher should be very selective here and should take up only those words which are essential for general understanding of the theme.

Step VI : *Comprehension and Appreciation*

Pupils should read the poem silently once again and answer teacher's questions on general comprehension and appreciation of rhyme and rhythm. In case they are unable to answer a question, the teacher may discuss the point briefly. Here, too, the teacher should be careful to avoid those points which are beyond the grasp of his pupils.

Step VII : *Pupils' Reading of the Poem*

After the pupils have comprehended the general meaning, they should be asked to read out the poem aloud with correct articulation, stress, rhythm and intonation. Since this is the ultimate aim of the lesson, as many pupils as possible should read out the poem and sufficient time should be set apart for this purpose. Maximum care should be taken to ensure correct reading of the poem by the pupils.

Where possible, an entire subsequent period should be devoted to pupils' reading of the poem and every pupil should be made to read it aloud.

10.24 POINTS TO PONDER

1. What practical measures would you take to motivate your pupils to read English books, magazines, etc. ?
2. What is the place of literature in a language course ?
3. What are the merits and demerits of Structural Readers ?
4. What measures would you take to increase pupils' vocabulary ? How can a word in the Structural Reader be used to teach new words ?
5. How would you reconcile the importance of the oral approach with that of reading discussed in this chapter ? Determine the relative importance of the two in learning English as a foreign language.

10.25 TASKS TO TRY

1. Put the following words in such sentences (single or connected)

as would make their meaning clear: *plump*, *shrewd*, *pile(n)*, *cluster(v)*, *attempt(v)*.

2. In the 'plump rat' passage (10.19(I)), find out

- (a) the words that have exact equivalents (in one word) in your pupils' mother tongue, and
- (b) the groups of words (phrases) that must be taught as one word in English.

3. Take a passage from your class Reader and write out three sets of comprehension exercises on it, namely, (a) Factual, (b) Inferential, and (c) Appreciation. (See 10.19.)

4. Find out from a good dictionary the 'meanings' of the following structural words and use them in sentences of your own to express these meanings: *in*, *on*, *at*, *to*, *from*.

5. Try to devise a procedure to find out the silent-reading speed (in words per minute) of your pupils. (Remember, reading means reading with comprehension !)

DEVELOPMENT OF THE SKILL OF WRITING

11.01 THE PURPOSE OF WRITING (Also see Speech and Writing, 6.12)

Writing is often regarded as the visual representation of speech. But this is true only to the extent that speech sounds can be represented by some marks on paper. As has already been observed in 6.12, speech and writing are used in different situations and hence they serve different social functions. There are not many situations where we have a free choice between speech and writing: in most cases we are obliged to use only one of these two modes of communication.

The typical situation where writing is the only choice is when the receiver of the communication is not physically present; and writing has certain specific features to meet the exigencies of this situation. In face-to-face communication by speech, the physical presence of the speaker and the hearer makes it possible to supplement speech with other non-verbal signals such as gestures, intonation, facial expression, the physical situation, etc. The speaker also gets sufficient feedback from the hearer to repeat or rephrase a sentence, if necessary, to make the message clear. Besides, since he has to keep only a very small communication situation under control at a time, he need not organise all his thoughts in advance and can even make do with single words or incomplete sentences.

Since these advantages are not available in writing, other devices have to be used in order to compensate for them. Some of the more obvious devices are: punctuation marks, paragraphing, use of capital or bold letters, underlining, italicising, use of various types of sentence connectors, e.g., *therefore*, *however*, *in other words*, *in short*, *to begin with*, *finally*, etc., use of lexical words in place of modal verbs (e.g., *possible* in place of *may*), use of

different word-order, use of paragraph headings, etc. It is therefore apparent that in order to communicate through writing one has to learn these conventions besides acquiring the ability to write the letters of the alphabet and spell the words. Further, writing does not come under the everyday use of language. Except professional people like writers, journalists, lawyers, teachers, etc., others have very few occasions to resort to this mode of communication. It is because of these reasons that writing is regarded as the most difficult language skill to acquire.

Besides being a different mode of communication, writing also serves another pedagogic purpose in second-language teaching: it can be used to fix the structures and vocabulary already taught. Since the development of communicative competence in writing is a slow and arduous process, at the initial stages writing should be viewed primarily as a means of fixing the material taught orally.

11.02 THE PROCESS OF WRITING

The process of writing is usually divided into three stages: manipulation, structuring and communication, which roughly correspond to recognition, structuring and interpretation in reading. (see 10.04.)

MANIPULATION consists in the psycho-motor ability to form the letters of the alphabet. This is the most rudimentary stage in writing and for second-language learners it should not pose much of a problem. Even for Indian students whose mother tongue does not use the Roman alphabet, the task of learning to write the letters should be comparatively easy, for by the time they come to learn English they will have developed sufficient muscle control by writing in their mother tongue. All they need to learn is to form these new letters. This aspect is discussed in some detail in the section on the mechanics of writing (11.12).

The next stage is STRUCTURING. Here the learner is required to organise the letters into words, and the words into phrases and sentences. This will also be comparatively easy if writing is preceded by intensive oral work. In that case the learner has only to reproduce the words and patterns he has learnt orally. The obvious problem of acquiring the correct spelling is discussed in 11.14 below.

If these two were the only aspects of writing, the skill of writing would have developed almost automatically with the

development of the aural-oral skills. Everyone who understands and speaks his mother tongue would have been able to write it by simply learning the script. That writing involves more than just these two aspects can be easily seen from the fact that most people, though they can speak the language perfectly well and can even write a beautiful hand, cannot express themselves coherently in writing. It is therefore no wonder that many students who can perform intricate grammatical tricks in English fail to write two connected sentences to express their thoughts. This is due mainly to the fact that the teaching of writing in our schools is largely confined to the composition of individual sentences, or to the stage of structuring, and is seldom raised to the next higher stage—the stage of communication.

COMMUNICATION in writing, like interpretation in reading, is the ultimate goal. At this stage the writer is able to select the appropriate structures and vocabulary in the overall context of the passage, keeping in view the subject matter and the audience (i.e., the prospective reader). This kind of insight into the working of the language can develop only through long experience, intensive practice, critical study of good writing and a thorough mastery of the various conventions used in written language.

Some of these conventions have already been discussed in 11.01 above. Another convention worth noting is the convention of using a specific *form* to suit the writing. For example, a personal letter, a business letter, an official letter, a narrative piece, a descriptive piece, a short story, a novel, etc., are usually couched in their distinctive form. Even an informal chit has its own peculiar 'informal form'.

Development of the skill of writing should therefore proceed progressively through all the above three stages ultimately leading to the art of self-expression.

11.03 ANALYSIS OF THE SKILL OF WRITING

From our discussion so far, we can sort out some of the components of this complex skill. As in the case of the other skills, we may say that a person who can express himself in written English can

- (a) write the letters of the alphabet at a reasonable speed;
- (b) spell the words correctly;

- (c) recall appropriate words and put them in sentences;
- (d) use appropriate punctuation marks;
- (e) link sentences with appropriate sentence connectors and sequence signals (e.g., pronouns, definite article, etc.);
- (f) organise thoughts and ideas in logical sequence and in suitable paragraphs around topic sentences. (See 6.03.);
- (g) evaluate the significance of a word or a sentence in the overall context of the written passage;
- (h) use the form and register appropriate for the subject matter and the audience.

11.04 WHEN TO BEGIN WRITING

Writing usually goes by the name of COMPOSITION. Composition broadly means 'putting or arranging things in a certain order'. In this sense composition can be started from the very first year of teaching. Of course, in the first year most of the writing exercises will be confined to the transcription or copying from the blackboard, but even so, suitable exercises may be devised for pupils to compose single or even two or three connected sentences of their own. A graded list of some such exercises are given in 11.16 below.

11.05 GUIDED COMPOSITION

Pupils' composition is usually divided into two types: GUIDED or CONTROLLED COMPOSITION and FREE COMPOSITION. In guided composition pupils are supplied with all the necessary structures and vocabulary together with the thoughts and ideas to be expressed. As the name suggests, in this type of composition the teacher guides the pupils as to what to write and how to write it.

As the pupils develop mastery in the use of language this guidance is progressively reduced and finally they are required to write entirely on their own. At this stage they are free to choose their structures and vocabulary and express their own thoughts and ideas on a given topic. Hence this type of composition is called free composition.

Though free composition or the ability to communicate one's thoughts and ideas freely is the ultimate goal, this cannot be fully achieved at the school stage. At this stage therefore most of the composition should be of the guided type, the principle being that one should first learn to walk before one attempts to run. Of

course, there would be different degrees of control or guidance, as would be evident from the examples of graded exercises given below. While in the early stages a rigid control is maintained this is progressively relaxed at the later stages. Controlled and free composition should therefore be viewed as the two extreme ends on a scale marked by varying degrees of control, rather than two separate types of composition.

11.06 ORAL COMPOSITION

It has all along been emphasised that a new language item should be practised in the order of the skills; that is, *first* listening, *second* speaking, *third* reading and *fourth* writing. So, written composition work should be preceded by oral composition and practice. In fact, guided composition should be an exercise in putting down on paper what has been practised orally. Therefore, in such composition pupils should be required to use only those structures and vocabulary which they have already learnt in their speaking and reading lessons. Except when a new word is unavoidable for writing a piece on a particular topic (e.g., the words *trunk* and *tusk* in a piece on the elephant), no new words or structures should be introduced. As has already been observed, one of the purposes of writing is to fix the structures and vocabulary already learnt.

One of the most intractable problems a teacher usually faces in our schools is the large number of mistakes the pupils commit whenever they are given any writing work. This is indeed a very serious problem and many teachers try to avoid it by not giving any writing work at all! But the fault seems to lie not with the pupils but with the teacher. Pupils cannot but make mistakes if they are asked to write without adequate preparation. Sometimes they are asked to write something which they cannot write even in their mother tongue.

The right solution to the problem therefore is to base the composition on thorough oral preparation. Pupils should be made to say the sentences and even write some of the difficult words and sentences, if necessary, before they are asked to do the composition. Here it is advisable to stick to the literal meaning of the word 'composition': pupils' task should be to arrange the words and sentences they have been practising. If this oral preparation is done thoroughly, there would be very little chance of pupils'

making mistakes, which will be good for them as well as for the teacher.

11.07 SELECTING A SUITABLE TOPIC

The first task in teaching composition is the selection of a suitable topic and finding out the structures and vocabulary required to write the composition. The selection of a topic is not so easy as it might appear to be. It needs thoughtful consideration and genuine interest on the part of the teacher. (The poverty of our imagination and lack of interest in this matter is amply demonstrated by the fact that from time immemorial we have not been able to think up anything other than the classic 'essay' on 'The Cow' beginning with the sentence *The cow is a four-footed domestic animal*. This 'essay' has been religiously memorised by generation after generation of school children; and in the annual scheme of many schools it is simply put down as *The Cow*. The pupils also call it 'The Cow', without any further elaboration. It is time the sacred animal was given some rest !)

The topic for composition should be interesting and within the experience of the pupils. Another important thing is to make the work meaningful for the pupils. They should have a definite audience in view and should feel a genuine urge to write on the subject. Writing letters to pen-friends, describing or narrating some interesting things or incidents, can be one such meaningful and inspiring activity. It is also possible to have a regular 'postal service' in the school itself through which pupils can write to one another. Used postage stamps can be used in such a service and the pupils themselves can play the roles of postmaster, postman, stamp vendor, etc. (For Letter Writing, see 11.10 below.)

However, the traditional audience of the pupils' writing is the teacher himself. Pupils expect the teacher to read their writing; and unless he does this with genuine interest, the task becomes entirely meaningless for them. A teacher who goes over their writing, corrects their mistakes and takes an interest in what they have written can still be a ready source of inspiration to the pupils for meaningful writing.

As has already been noted, composition should be experience-based. This experience has two aspects: (1) the pupils should have experience of the subject matter, i.e., it should be familiar to them, and (2) the structures and vocabulary

required for writing should be known to them. Normally, only such subjects should be selected which are familiar to them from their day-to-day experience. But there may be some subjects which the pupils might be highly interested to write about but which might not be within the experience of every pupil in the class. In such cases it is the duty of the teacher to acquaint them with the required facts. For instance, there may be a flour mill or a tea factory near the school and the pupils are likely to be interested to write about it. But it is also equally likely that every pupil is not familiar with how exactly the mill or the factory works. A visit to it, followed by a brief discussion in the class, will not only give the pupils a first-hand knowledge of the facts but will also provide an ideal situation for meaningful writing.

In the upper classes when we want our pupils to write a somewhat longish passage on a topic the teacher should follow what we ourselves do in such situations. When we want to write such a passage we do not simply take out a pen and paper and proceed to write straightaway. We first make a mental plan of the points to be covered and find out the required facts by consulting various reference materials, if necessary. In teaching composition also, pupils should be supplied with the necessary framework and the facts through a preliminary discussion in the class. They may also be asked to consult reference materials in English in the school library. This will give them training in reading for information and note-taking, the two very important skills for using English as Library Language.

Bearing in mind the principles discussed above and also the fact that anything interesting for the pupils can be used as subject for composition, it should not be difficult to select suitable topics for composition. Many teachers seem to labour under the belief that every topic for composition must be edifying. This is erroneous. We do not want to teach the subject matter through English; the mother tongue is the best vehicle for that. All that we want to teach is how to write a few connected sentences in English. Moreover, we do not want them to write like grown-up people either. Their writing should be of their standard.

The graded list of composition exercises given in 11.16 below contains some suggestions on the kinds of topics suitable for composition work.

11.08 HOW TO TEACH GUIDED COMPOSITION

Having decided upon the topic, the teacher should first write out the passage himself in order to find out the structures and vocabulary required. He should then scrutinise his own writing thoroughly to eliminate unfamiliar structures and vocabulary as far as practicable. This is an unavoidable preliminary step in guided composition but few teachers care to take the trouble. As a result, the teaching of composition in our schools still remains in a very deplorable state.

When the teacher enters the class with the preparation as above, he knows exactly what to teach and how to teach it. His first step now is to motivate the class to write the passage. This he can do by rousing the pupils' interest in various ways, depending upon the topic chosen. He may also initiate a brief discussion to introduce the essential new words and structures, if any, required for the particular topic.

This initial discussion should naturally lead to the second step: speaking by the pupils of the actual sentences to be used in the composition. The teacher should come prepared with a set of well-formulated questions to elicit the sentences from the pupils, and they should be made to repeat each sentence a number of times. The teacher should also write on the blackboard any words that are likely to be misspelt by the pupils.

This is the most important step and maximum time should be devoted to it. This preparation also highlights the importance of guiding the pupils' *thoughts* on the topic. If they are allowed to think for themselves, they may think up something which they cannot express in English; and the entire process is then likely to become an advanced exercise in translation. If properly done, this oral preparation will greatly reduce pupils' mistakes in the written work.

Below are two examples showing the kind of questions and the corresponding sentences that the teacher should come prepared with in order to teach guided composition:

(i) Topic: MYSELF

(a) Major Structures: *I am/You are*, etc. + Noun; *The name of..* ; Simple Present Tense

(b) New Words: None

*Questions**Answers*

- | | |
|--------------------------------------|----------------------------------|
| 1. Are you a boy, or a girl ? | 1. I am a boy/girl. |
| 2. How old are you ? | 2. I am ... years old. |
| 3. What is your name ? | 3. My name is.... |
| 4. What class do you read in ? | 4. I read in Class... |
| 5. What is the name of your father ? | 5. The name of my father is..... |
| 6. Where do you live ? | 6. We live at ... |
| 7. Have you a brother/sister ? | 7. I have a brother/sister. |
| 8. What is his/her name ? | 8. His/Her name is ... |
| 9. How old is he/she ? | 9. He/She is ... years old. |
| 10. What class does he/she read in ? | 10. He/She reads in Class... |

(ii) Topic: THE RADIO

(a) Major Structures: The Passive Voice; *One...and the other*; The Relative Clause

(b) New Words: *transmitter, receiver*

*Questions**Answers*

- | | |
|--|---|
| 1. By whom was the radio invented ? | 1. The radio was invented by Marconi. |
| 2. When was it invented ?

(When and by whom was the radio invented ?) | 2. It was invented in the year 1894.

(The radio was invented by Marconi in the year 1894.) |
| 3. What can we do with the radio ? | 3. We can send our voice to distant places with the radio. |
| 4. How did people send their voice to distant places before the invention of the radio ? | 4. Before the invention of the radio, people sent their voice to distant places with the telephone. |
| 5. What are the telephones connected by ? | 5. Telephones are connected by wire. |
| 6. Are radios connected by wire ? | 6. (But) radios are not connected by wire. |

- | | |
|---|---|
| 7. Has the radio another name because of this ? | 7. That is why it is also called wireless. |
| 8. How many main parts does the radio have ? | 8. The radio has two main parts. |
| 9. What are they called ? | 9. One is called the transmitter and the other is called the receiver. |
| 10. What are they used for ? | 10. The transmitter is used to send out the voice and the receiver is used to catch it. |
| 11. Which part is the radio that we have in our homes ? | 11. The radio that we have in our homes is the receiver. |
| 12. Where is the transmitter ? | 12. The transmitter is at the radio station. |

(Note: As has already been indicated, for writing the questions of this kind the teacher should first write out the answer; that is, he should first write out a connected passage. Then he should think of the questions that could elicit the sentences as answers. This procedure would be found more convenient than the seemingly logical way of beginning with the questions.)

From the two examples given above, it should be obvious that everything that is required for writing a connected passage cannot be included in the answers to isolated questions. It will be necessary to add sentence connectors (e.g., *but* in No. 6 in (ii) above), omit some of the words that are naturally used in responses but not in connected sentences (e.g., *Yes, No, etc.*), combine two or more sentences (e.g., Nos. 1 and 2 in (ii) above) and sometimes even to change the tense (e.g., in writing a story from a series of pictures). Therefore, after proper drilling of the sentences the teacher has to instruct the pupils to make the necessary changes. This may prove difficult in the beginning. But it would be due mainly to the fact that the pupils are not trained in this type of work. After some practice, they would be able to do it with ease.

The next step now is the actual writing of the passage. This can be done in various ways. One of the usual and convenient techniques is to ask the pupils to write down the questions (or, to save time the teacher may bring with him carbon copies or

cyclostyled copies and distribute them in the class) and then write the passage as answers to these questions. Another technique is to write the passage on the blackboard (or distribute copies) with some of the words omitted. The pupils supply the missing words as they copy out the passage. One advantage of this latter technique is that the task can be made as easy or as difficult as the teacher wishes, since this will depend on the number and the kinds of words omitted.

Another convenient device is to present the orally drilled sentences in the form of a substitution table. Different elements of the sentences, e.g., subject, verb, adverbials, adjectivals, etc., can be put in different columns of the table and the pupils asked to select the appropriate items.

11.09 HOW TO TEACH FREE COMPOSITION

As has already been observed, there is little scope for completely free composition in English at the school stage. Such composition presupposes a mastery of the structures and vocabulary required for writing the composition and is primarily concerned with the logical arrangement of one's thoughts and ideas on the subject. As such, the mother tongue seems to be the best medium for practising this skill. Most of the writing of our college students shows that, apart from numerous grammatical mistakes, they cannot even put their ideas coherently. This is due not to their inadequate command of the English language but to their general inability to express themselves in writing. It is a safe bet that such a student would not be able to write any better in his mother tongue either. The teacher of English can derive some satisfaction from the fact that the teacher of the mother tongue is also equally to blame for this sorry state of affairs.

However, in the upper classes in school, when the pupils have acquired a certain degree of mastery in the use of English, the control on the language can be relaxed to some extent to allow them to write somewhat freely. But even here some guidance will be required in the selection and organisation of the facts and ideas. Since the pupils' language equipment is not fully developed yet, it is necessary that they should select only those things which they can express in English, and for this purpose the teacher's guidance is essential. It is also advisable to limit the composition to a few paragraphs only (about 300 words).

As in the case of guided composition, selection of the topic is the first step in free composition. Having selected a suitable topic, the teacher should begin the lesson by initiating a discussion on it. During the discussion he should supply the required facts or direct the pupils to collect them from some specified sources (e.g., *Children's Encyclopaedia*, *Book of Knowledge*, etc.). Any new words that are essential for the topic chosen should also be given.

The question-answer technique used in guided composition can also be followed here to guide the pupils' thoughts and practise some of the sentences. As the discussion proceeds, the teacher should note the points on the blackboard in proper sequence or develop a blackboard summary. At the end of the discussion the pupils should be directed to note down the points (or the summary) and develop them into paragraphs.

Since the paragraph is the basic unit in any connected piece of writing, the pupils' attention should be drawn to the structure of the paragraph. (See 6.03.) One of the most fruitful exercises for developing the skill of paragraph writing is the study and imitation of model paragraphs. The teacher should select some well-knit paragraphs written in simple English by good writers and help the pupils to study them closely to locate the topic sentence and appreciate the logical structure of a paragraph. For example, they may try to find out why a particular sentence connector or sequence signal has been used by the writer, or why he has put the sentences in that order. They may also experiment with different sentence connectors, sequence signals and sentence arrangement and note the difference in meaning or effect. Ultimately, the pupils should try to write a PARALLEL PARAGRAPH on a different topic, closely imitating the one under study.

Needless to say, to be of any help to the pupils, the teacher himself should have proficiency in this type of critical study. And for this reason there might be some difference of opinion as to the extent of such work possible at the school stage. Since this type of work presupposes complete mastery of the language at the sentence level, many would like to confine it to the teaching of the mother tongue and the teaching of English at the college stage. Even so, simpler exercises like writing a parallel paragraph on a given model seem quite practicable and useful at the school stage.

11.10 LETTER WRITING

One of the common writing exercises given in our schools is letter writing. As already mentioned, the greatest advantage of letter writing as an exercise is that it can be made highly motivating. Unlike other writing exercises, the letter has an immediate audience in view which makes the task meaningful to the pupils. But unfortunately, most teachers do not see this point. And as a result, this exercise is usually confined to memorising a few stereotyped 'letters', which totally fails to exploit the potentials of the exercise.

Except the formal official and business correspondence, a letter is essentially a personal communication. Ideally, therefore, every pupil should have freedom to choose his own audience and the content of his letter. But this might not be practicable in the usual class teaching situations because it would involve teaching the letter individually to each pupil. It is therefore necessary to take a middle course between the two extremes of memorising stereotyped letters and writing purely personal ones. To achieve this, the teacher should first teach the class the various formal aspects of the letter, e.g., the beginning, the body, the closing, etc. He should then, with the co-operation of the pupils, decide upon a very general theme for a letter. For example, it may be decided to write a letter to a friend describing a recent event, e.g., a football match, a picnic, a local festival, etc. Each pupil should then be asked to write to a real friend describing those aspects of the event which he himself considers worth writing about. Or, it may be decided to write a letter to a bookseller ordering some books. For this, the teacher should supply the names of real booksellers and the pupils should be free to choose the bookseller as well as the titles of the books they would like to have. Another interesting device is to have the pupils write the reply to an imaginary letter. The teacher should give them copies of the letter (at least one copy for a bench) and each pupil should be asked to write his own reply.

The real problem, however, lies in guiding the pupils to write their individual letters. As already noted, maximum individual attention will be necessary in this type of composition. But an energetic and resourceful teacher can keep it within manageable limits by devising a suitable strategy. For example, he may ask the pupils to think of the first sentence each of them would like to begin his letter with. He may then ask some of the pupils at

random to say their sentences. He can now correct them, if necessary, and direct them to write it down. He can follow the same technique with each of the subsequent sentences, taking care to ask as many different pupils as possible to say their sentences.

The most natural, and therefore most motivating, situation for writing letters in English is writing to pen-friends in foreign countries. But, because of the high postage, it may be too expensive a hobby for our pupils, most of whom come from poor families. The next best is perhaps to encourage them to write to pen-friends in India. There are many agencies which supply addresses of boys and girls desirous of having pen-friends in India and abroad. An enterprising teacher can even get in touch with a teacher in another part of the country and arrange regular correspondence between their pupils. If the teacher also helps his pupils to pursue some other hobbies, such as, collecting postage stamps, picture-postcards, botanical or zoological specimens; writing poems, stories; etc., then they will always have a subject ready at hand to write about. They can also write about local customs, festivals, monuments, etc. Once the pupils have been motivated to write and the teacher is found sympathetic, they will approach him for help even outside class time. This will enable him to guide each pupil individually.

11.11 DICTATION

The usefulness of dictation as an aid to learning English is not generally realised. At best, dictation is viewed as a tool to *test* spelling. But this is a wasteful procedure. There is no point in dictating an entire passage just to test the spelling of a couple of difficult words that might occur in it. There are much more economical ways of testing spelling. (See Evaluation, 12.11.)

When properly used, dictation can improve pupils' command of the language in a number of ways. For example: (1) It can give effective ear-training for comprehending speech, and linking sound with spelling. (2) It can give practice in the correct use of punctuation marks. (3) It can be an effective device for fixing in the minds of the pupils the grammatical structures and spellings of words already taught. (4) It can be a good practice in the manipulative aspect of writing; that is, practice in writing the letters of the alphabet.

To achieve these ends, a dictation lesson calls for careful

advance preparation. Since it is a writing exercise, it should follow speaking and reading. That is, all the words and structures in the dictation piece should be known to the pupils from their speaking and reading lessons. The teacher should tell the pupils a few days in advance what piece will be dictated, and he should ask them to come prepared for the task. Even before the actual dictation, he should draw their attention to the spellings of the troublesome words, test them orally, and write some of these words on the blackboard. Some of these words may even be kept on the board during the dictation; because dictation is not a test in spelling, and the primary aim is to avoid spelling mistakes.

The teacher should dictate the piece at a reasonable speed, taking care to say the words in syntactic groups and to use appropriate intonation and pauses to indicate major punctuation marks. Pupils should be discouraged from asking for repetitions and a convention should be set that during dictation no repetitions will be made. The speed of dictation should be adjusted to the average writer in the class and must not be slowed down to allow time for the slow writers to catch up. On the other hand, pupils should be trained to retain groups of words in their minds while writing. This will force them to mentally recite the patterned word-groups and will act as a very powerful device for fixing these structures in their minds. After completing the dictation, the teacher should read out the piece once again to enable the pupils to revise their writing.

11.12 CHOOSING A SCRIPT

Before asking the pupils to write, and indeed, before the teacher himself writes anything on the blackboard, he has to decide upon the type of script to be used. He has two main types to choose from: (1) the print script (the one used in printed books), and (2) the cursive script (the one with the letters rounded and joined together as in ordinary handwriting). Both have their merits as well as demerits. The print script, being identical with the script of the textbook, eliminates the extra learning load of acquiring a new set of letters. On the other hand, this script requires frequent lifting of the pen, which, some experts believe, reduces the speed of writing. (This is, however, being challenged by others who hold that the speed in writing is largely a matter of training and not of script or of direction of writing.) Further, this frequent

lifting of the pen is likely to stand in the way of acquiring the spelling of a word as reflex action of the finger muscles. (See Kinaesthetic Memory in 11.14 below.) The ultimate choice therefore is the cursive script. Since this is also the script used by most grown-up people, familiarity with it from the early stages will enable the pupil to read materials other than the printed texts. It is therefore necessary to make a compromise by adopting an intermediate script that would make the ultimate transition from the print to the cursive script easy. This can be done by removing the unnecessary flourishes and loops from the cursive letters and thus bringing them nearer to the printed letters. The traditional capital letters with their ornamental interlacings should be replaced by those used in print. This would make the letters of the cursive hand look more like the print script (except the small letters *a* and *g*, which should be replaced by *a* and *g*). At the beginning stages the pupils should write the letters separately with a slight forward slant (i.e., towards the right), leaving a little 'tail' at the end of each letter. Gradually, they should be taught to join the letters and use the slant to obtain a smooth and continuous flow.

11.13 THE MECHANICS OF WRITING

As already noted in 11.02 above, the first step in writing is the development of the manipulative skill of forming the letters of the alphabet. However, in teaching English in our schools the pupils will have already acquired some amount of muscle control for writing while learning to write in their mother tongue. Therefore, it is not necessary to begin by teaching them to make the various strokes, draw circles, squares, etc., as is usually recommended for infant schools. They can begin by learning to write the letters straightaway. But even for them, since they are learning a completely new script, intensive practice will be necessary.

To be effective, this practice should be systematic and should be based on a proper understanding of the problems involved. As intelligibility distinguishes good pronunciation from bad pronunciation so does legibility distinguish good handwriting from bad handwriting. In pronunciation, intelligibility depends primarily on maintaining the crucial phonemic contrasts. Similarly, in writing, legibility depends on maintaining the crucial contrasts between the letters (called 'graphemic contrasts'). To teach the pupils to

maintain these contrasts in their writing, the teacher should first draw their attention to the distinguishing features in apparently similar letters. For instance, they should be able to see what makes an *o* different from an *e*, a *p* from a *q*, an *h* from an *n*, and so on. This is best done when similar letters are presented in groups. For example, the letters *a, o, e, c, b, d, p, q, g* can be presented in one group, *m, n, h, r, f, j, i, l, t, y, u, s* in another group and *w, v, x, z, k* in still another group. Pupils should practise these letters in groups, taking care to maintain the distinguishing features of each letter.

Another important aspect is to make the strokes in the correct direction. From the very beginning the teacher should guide the pupils to make the strokes in the proper direction. He should show where to begin a letter, how to move and where to end. This is really the crucial aspect for developing a good handwriting. Strokes in the proper direction will minimise the necessity of lifting the pen and will facilitate joining of letters naturally: the two requirements for effortless writing. For this purpose, the teacher may show the direction and the order of the strokes with arrow marks and numbers, as shown on the next page.

Writing is not drawing; and a signboard painter need not necessarily (and usually does not !) write a good hand. In writing, legibility as well as speed are much more important than the beauty of forms. Moreover, a person's handwriting, like his appearance, is unique: no two persons have exactly the same handwriting. And for this reason, handwriting is also traditionally regarded as reflecting the writer's character. But even so, the aesthetic side of handwriting cannot be totally ignored. Graceful handwriting has great social value and exerts a powerful disciplining influence on the mind of the writer. The three factors which make handwriting pleasant to look at are: (1) uniformity of the size of the individual letters, (2) uniformity of the spaces between the letters, words and lines and (3) uniformity of the direction and the angle of the slant of the letters.

Since handwriting, or penmanship, is primarily a matter of psycho-motor skill, practice in the imitation of a model followed by a critical evaluation of one's own work is an effective way of improving it. For this purpose, the pupils should be given a good model to copy from and should then be asked to compare their writing for the three uniformities listed above. To sharpen their

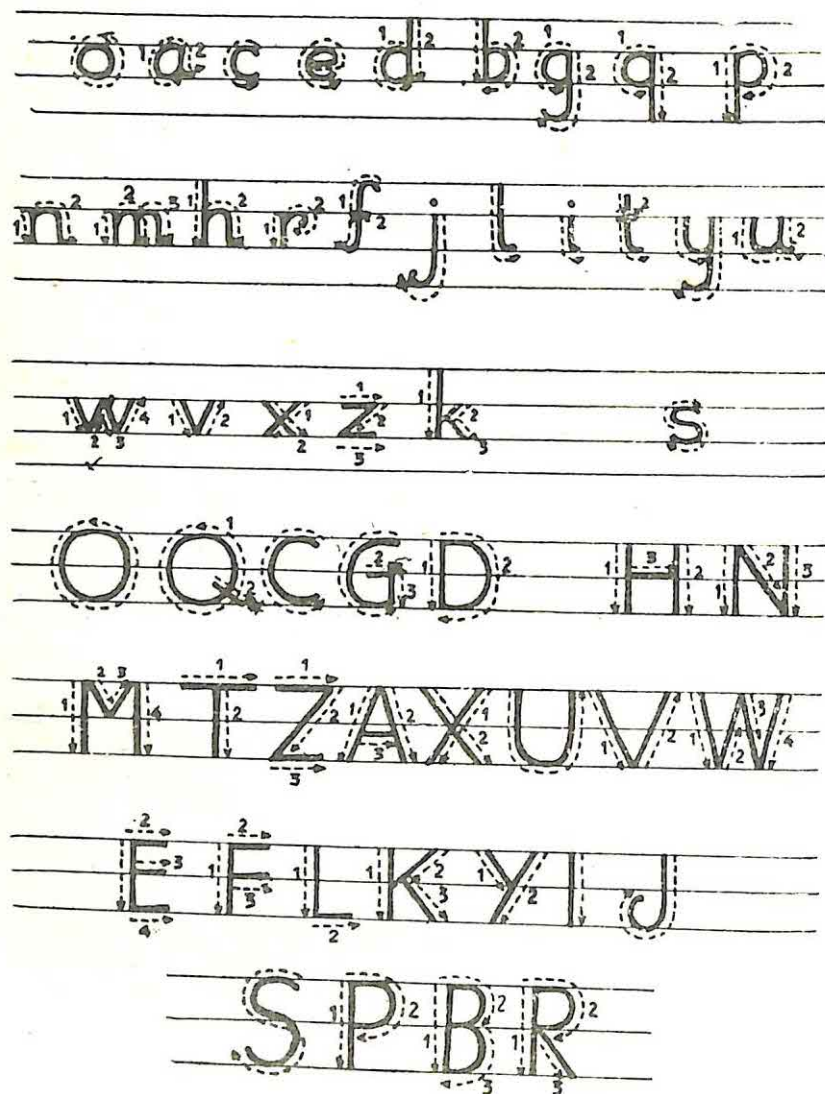


Fig. 11.1

critical faculty, they should be shown examples of good, fair and poor handwriting.

Such graded examples can also be used for objective evaluation of handwriting. The teacher, in consultation with his colleagues, can grade three examples from pupils' writing as 'good',

'fair' and 'poor' and use them as standards for comparing and marking handwriting. (Also see 11.18(2).)

11.14 TEACHING SPELLING

The vagaries of English orthography have been discussed in some detail in the chapter on the graphic structure of English (Chapter 6). Because of these, the learning of the correct spelling in English will continue to be a major problem in learning the language.

Apart from this inherent inadequacy of the English writing system itself, there are other reasons why pupils make spelling mistakes in English. Some of them are: (1) faulty pronunciation, (2) insufficient practice in writing, (3) insufficient visual presentation of words, (4) a general indifference to correct spelling on the part of the teacher; (5) ignorance of some of the consistent rules of spelling, etc.

To improve pupils' spelling the teacher should have some idea of the process of acquiring correct spelling. This can be easily inferred from what we ourselves do when we are in doubt about the correct spelling of a word. In such situations, we usually (a) try writing out the word, (b) look at it to see if it has the 'right look', or (c) try saying it aloud. From these strategies it is clear that we primarily rely on our sense organs for spelling a word correctly. Spelling therefore is more a matter of reflex action than of conscious knowledge. The repeated experiences of writing a word are stored in the muscles of our fingers; and when the occasion for writing the word arises, the fingers, as it were, 'remember' the previous experiences and perform the required movements without our conscious effort. The experience thus stored in the motor organs is called KINAESTHETIC MEMORY and it plays a vital role in all reflex actions.

The other two sensory aspects (from (b) and (c) above) are VISUAL MEMORY and AUDITORY MEMORY. To have an active visual memory for spelling, the pupils need repeated and prolonged exposure to words, often with special attention drawn to the problem part of the word. Such exposure is not adequate during reading, because, as already noted in the discussion on reading (10.05), efficient reading demands recognising words as 'word pictures', without any attention to the individual letters composing

them. The teacher should therefore take special care to draw pupils' attention to the spelling of troublesome words.

Auditory memory or the experience of hearing the correct pronunciation of a word may also help in learning the correct spelling. For instance, the person who mispronounces the words shop and soap as */sɒp/ is likely to go wrong in spelling either word. On the other hand, the person who pronounces the word begin correctly with the stress on the second syllable (/bi'gin/) and knows the rule for doubling of consonant letters in English (6.07), would not commit the common error of writing *beginning* with a single *n* (**begining*).

11.15 DEVICES FOR TEACHING SPELLING

The following devices will be found useful for fixing the spellings of troublesome words:

(i) Copying: This is the time-honoured device for learning spelling and is based on the principle of strengthening the kinaesthetic memory through repeated transcription of a word. To strengthen this memory, pupils should practise writing the word without any conscious attention to the task. The teacher should therefore advise the pupils to engage their minds in some other activity while they are copying the words. For example, they may sing a song or recite a favourite poem and at the same time keep writing the word over and over again.

(ii) Delayed Copying: In this technique words on flash-cards are shown to the pupils for a very short time. Pupils look at the spelling and write out the word as soon as the card is withdrawn.

(iii) Dictation: (See 11.11.)

(iv) Focusing the Trouble Spots: Usually, it is only a part of the word that gives trouble. The teacher should therefore highlight this 'trouble spot' by underlining it, or by writing the troublesome letters in capitals or with coloured chalk on the blackboard. For instance, in the word *comparison* the *-son* part is usually misspelt as *-sion*. The word should therefore be presented on the blackboard in the following manner:

compariSON

comparison; etc.

(v) Use of Mnemonics: MNEMONICS are devices which help us to remember something. For instance, the 'word' VIBGYOR

helps us to remember the names of the colours of the rainbow. Similarly, pupils can remember difficult spellings by memorising short and interesting formulas or sentences that highlight the troublesome part of the word. Pupils can themselves construct their own formulas or sentences to meet their individual requirements. The following examples should help in the matter:

- (a) *permanent*: The MANE is a perMANEnt part of a lion.
- (b) *obedient*: He would rather DIE than be obeDIEnt.
- (c) *inoculate*: To iNoCulate is to iNJeCt. (Each has one *n* and one *c*, the two trouble spots in the first word.)
- (d) *existence*: The school has been in exisTENce for TEN years.
- (e) *lieutenant*: The peculiar spelling of this word can be remembered by writing it as a 'sentence': *Lie you(u) tenants*; and making a word-for-word translation of it into pupils' mother tongue (e.g., Assamese: *misa tohont dohota poruwa*).

(vi) *Rules*: Though English spelling cannot be easily reduced to simple rules, there are a few which are fairly consistent and useful. (See 6.07.) Familiarity with these rules will help the pupils to avoid some common mistakes.

(vii) *Word Study*: Analysis of words by breaking them down into their components (base, prefix, suffix, etc.) will also be found useful.

(viii) *Spelling Games*: There are numerous language games that can improve pupils, spelling. All of them may not be convenient in the usual class teaching conditions, but games like the following can be easily played in the class:

- (a) A few 'problem words' (say, about 10) are written on a card which is shown to the pupils for a short time. The card is then withdrawn and pupils write from memory as many of the words as they can. The card is again shown and they check the spellings of the words they have written and correct them, if necessary. The pupil who writes the highest number of words correctly wins. (Such cards containing the difficult words in each lesson can be preserved and used year after year as a visual aid for teaching the lesson.)

- (b) The class is divided into two or three 'teams'. The teacher writes on the blackboard two or three (corresponding to the number of teams) identical columns of words, the number of words in each column being equal to the number of pupils in each team. Each word in the columns has one or more letters missing, usually at the trouble spot. (To save time, the words can be written beforehand on the other side of the blackboard and kept ready for the game.) When the teacher gives the word 'Go', pupils from the teams come to the board one by one and each pupil completes one word in the column assigned to his team. The first team to complete all the words in the column is the winner.
- (c) Each pupil in the class is given a word-card containing one or two long words, no two cards having the same words. Pupils look at the words, place the card face down on their desks, and copy the words in their note-books. They are now ready for the game. The teacher then calls out the letters of the alphabet at random and each pupil scores out the letter if it occurs in his words. The player who first scores out all the letters in his card wins. To make the game more interesting, the teacher may call out the letters by drawing LETTER-CARDS (or small counters with a letter on each) from a covered box. Use of simple code words for calling out the letters (e.g., 'A for apple', 'B for ball', 'C for cat', and so on) will make the announcement easy to follow and interesting at the same time.
- (d) The teacher writes a long word on the blackboard and the pupils write as many words as they can by using only the letters in that word. The pupil writing the largest number of correct words is the winner. Alternatively, the teacher may write a prefix or a suffix (e.g., *un* or *ment*) for the pupils to make words with. One special virtue of this game is that it needs no advance preparation and therefore can provide the teacher with a ready means to keep the pupils fruitfully engaged during a proxy class'

11.16 GRADED EXERCISES IN WRITING

Here are some exercises in writing, listed roughly in increasing order of difficulty:

- (i) Pupils practise the correct strokes in writing the letters of the alphabet.
- (ii) Pupils copy single words from the blackboard, flash cards or from the textbook.
- (iii) Pupils copy sentences from the textbook and substitution tables.
- (iv) Pupils write sentences dictated by the teacher.
- (v) Pupils re-arrange scrambled sentences, e.g., *There on the table a book is.* etc.
- (vi) Pupils transform sentences: positive/negative, active/passive, declarative/interrogative, etc.
- (vii) Pupils write single sentences as answers to questions, e.g.,
Are you a student ?
Did you come to school yesterday ? etc.
- (viii) Pupils supply items in the variable columns in substitution tables and write out sentences of their own.
- (ix) Pupils match parts of sentences and write them out.
- (x) Pupils re-arrange sentences in proper sequence, e.g.,
They were great friends. One day, when the crow was away, a wicked fox came to the deer. A crow and a deer lived in a forest. The deer lived under it. The crow had her nest in a tree. etc. (This can be used for testing comprehension as well.)
- (xi) Pupils write connected sentences from a set of substitution tables, selecting one sentence from each table, e.g., four connected sentences from the following four tables (Table I to IV).
- (xii) Pupils fill in the blanks in a passage with appropriate prepositions, articles, etc.
- (xiii) Pupils write a Paragraph on the model of a given paragraph. (See parallel Paragraph in 11.09.)
- (xiv) Pupils describe objects and pictures.
- (xv) Pupils write stories or describe events from a series of pictures.

Table I

I Mohan Mina My brother and I Mohan and Mina	had been to	Calcutta Delhi Bombay Gauhati	in the summer vacation last month last Friday
--	-------------	--	---

Table II

I They We He She	went there to visit	our their his her my	sister uncle parents brother
------------------------------	---------------------	----------------------------------	---------------------------------------

Table III

He We I They She	went	by bus by plane by train
------------------------------	------	--------------------------------

Table IV

When	I he she they we	arrived at	the bus station, the airport, the railway station,	our my his her their	uncle parents sister brother
------	------------------------------	------------	--	----------------------------------	---------------------------------------

was were	waiting for	us me them her him
-------------	-------------	--------------------------------

(xvi) Pupils write down orally prepared passages as answers to a set of questions or on the basis of a summary, etc. (See 11.08.)

- (xvii) Pupils write simple stories by developing a given outline.
- (xviii) Pupils write letters to friends and relatives.
- (xix) Pupils write applications and business letters.
- (xx) Pupils write freely on a simple topic.

11.17 POINTS TO PONDER

1. What are the real-life situations where your pupils can use English for meaningful communication? How would you guide them to use the language in such situations?
2. The sentence is said to be the unit of teaching English at all levels. How far is it applicable in teaching writing?
3. What should be your primary considerations while selecting the script for your pupils? Which script would you select and why?
4. If your own handwriting is not satisfactory, what measures would you take to improve your pupils' handwriting?
5. In guided composition, the teacher is advised to supply the thoughts and ideas to the pupils. Can this be criticised on the ground that it hampers the development of the habit of independent thinking in the pupils? How can this kind of controlled exercise lead to free composition?

11.18 TASKS TO TRY

1. Make a large chart showing the direction and order of the strokes in writing the letters of the alphabet. (See figure in 11.13.)
2. Make three large cards showing samples of 'good', 'fair' and 'poor' handwriting. You can ask your class to write a particular sentence and select the three examples from their writing.
3. Devise interesting mnemonics (See 11.15(v).) to recall the spelling of five words that you consider problematic for your pupils.
4. Select five composition topics suitable for your pupils, write about 12/15 connected sentences on each and write out the questions to elicit these sentences from your pupils. (See 11.08.)
5. Collect suitable pictures from magazines, calendars, newspapers, etc., mount them on cardboard (singly or in series) and write out connected passages that could be taught with these pictures.

TESTING, EVALUATION AND GUIDANCE

12.01 CONCEPT OF EVALUATION

In modern educational practice the term EVALUATION is used in place of 'test' or 'examination'. This however does not mean merely a change in the nomenclature. It implies an important change in the concept as well. Evaluation is a much more comprehensive term than either test or examination. It is concerned not only with the measurement of the extent of learning but also with determining the worth or value of that learning. For example, a traditional test might attempt to find out pupils' ability to conjugate the verb TAKE, but evaluation would also include an attempt to judge the worth of this ability in relation to the objectives of teaching English. Since the mere ability to conjugate a verb cannot, by itself, be a measure of a person's ability to use it in real communication situations, the need of such a comprehensive concept is quite obvious.

As already noted, the worth of any learning is judged in terms of the objectives of teaching. Thus evaluation and the teaching-learning activities are linked to a common goal, namely, the objectives of teaching the subject. Any learning which is not directed to the attainment of the set objectives is therefore regarded as fruitless. That is why modern evaluation, like modern teaching, is said to be objective-based. And for effective evaluation and teaching of English the teacher has to analyse each objective to pinpoint his attention on different components of the objective. (For analysis of objectives, see 9.01, 10.02 and 11.03.)

12.02 TOOLS OF EVALUATION

TESTS and EXAMINATIONS are still the most widely-used tools of evaluation. However, a distinction is sometimes made between

the two. A test is regarded as an attempt to see whether the things taught have been learnt, while an examination is regarded as an attempt to find out whether the pupils have attained a certain predetermined standard. Thus a test is directly concerned with teaching while an examination is linked with an externally fixed standard of achievement. However, since both tests and examinations have the same common function, namely, evaluation, it has become conventional to call them 'tests'. The term has even been extended to individual items or a set of items of a test, e.g., 'an objective-type test'.

12.03 USES OF TESTS

Tests can be used for various purposes. Some of them are:

- (a) to find out pupils' strength and weaknesses and take suitable remedial measures;
- (b) to judge the success or failure of the teacher's own teaching and make necessary changes in his method and strategy;
- (c) to set a definite goal before both the teacher and the pupils;
- (d) to motivate the pupils to learn (in order to get more marks);
- (e) to change pupils' study habits and improve the quality of teaching (by improving the quality and increasing the frequency of the tests);
- (f) to select pupils for promotion to the next higher class;
- (g) to assess the quality of the staff and the effectiveness of the activities of the school.

12.04 TEST OF TESTS

The quality of a test is usually judged on the basis of the following criteria:

Objectivity
Validity
Reliability
Administrability

A test is said to be objective when its scoring is free from the subjective judgment of the examiner.

It is valid when it actually tests the objective it aims to test.

For example, a test that can be answered by mechanically reproducing a memorised passage is not a valid test of writing. (It might be a test of 'memory'.)

Reliability of a test is determined by its consistency in results. A test that gives different results on different occasions is not reliable. Subjectivity in scoring (i.e., lack of objectivity) may be one of the causes of unreliability of a test, but even otherwise, a test may not be reliable if the objective being tested is not of permanent nature. Most of the tests on knowledge (or information) are likely to suffer from this defect because the pupils may forget the memorised items of knowledge. This defect can be remedied by raising a knowledge test to the level of understanding which is much more permanent than mere knowledge.

Administrability relates to the actual giving of the test. The best test in the world would be of little value if it cannot be given properly. The objective-type tests (See 12.06 below) fare badly on this count because either they can be copied easily by the candidates in the examination hall, or they require elaborate, and often impracticable, arrangements to prevent such copying.

12.05 ORAL AND WRITTEN TESTS

A test may be either oral or written. Since listening and speaking are two major objectives of teaching English, oral tests have an important role to play. It may not always be practicable to have oral tests at public examinations, but that should not reduce their importance in class tests. With a little bit of planning it is even possible to have oral tests in annual promotion examinations. This would provide a strong incentive for the pupils to learn the aural-oral skills, and for the teacher to teach these skills. Further, an oral test, though lacking in precision, is a quick and effective device for testing pupils' progress and difficulties.

Written or the paper-and-pencil tests are by far the most popular testing tools in our schools. They can be used to test most of the objectives of teaching English, including some of the components of the aural-oral skills.

Depending upon the length of the answer (i.e., the number of 'testing points') and the objectivity of scoring, the tests are generally placed in four major types, namely:

Objective Type (OT)

Very Short Answer Type (VSAT)

Short Answer Type (SAT)
Essay Type (ET).

Each of these types has certain advantages and disadvantages. Besides, one type may test a particular objective better than another.

12.06 OBJECTIVE-TYPE TESTS

In recent times the objective-type tests have become very popular. Various quiz competitions and intelligence tests have increased their popularity even with people who are not directly concerned with education.

The objective-type test derives its name from the objectivity in scoring. Since there is only one correct answer to such a test and since in most cases the answer is given along with the test and the candidate is simply required to indicate the correct answer with a tick or a number, the subjective judgment of the examiner cannot vitiate the scoring. Therefore, so far as scoring is concerned, these tests are highly reliable. Some of the popular types of objective-type test are: multiple-choice type, matching type, true-false type, completion type, etc.

The objective-type tests have certain distinct advantages over the traditional essay-type tests, the two most obvious being:

- (a) they can cover a large area of the syllabus in a relatively short time, and
- (b) as already noted, they can be scored easily and objectively, sometimes even by a machine.

But even at their best the objective-type tests can evaluate only certain limited aspects of language skills, and at their worst they can be positively harmful, encouraging blind guessing and fragmentary learning of 'important' items.

12.07 ESSAY-TYPE TESTS

The essay-type tests are nowadays considered least satisfactory and they come in for severe criticism on various counts. Such criticism may be true so far as other subjects like history, geography, science, etc., are concerned, but in languages, where the ability to express oneself coherently and lucidly is a major objective, essay-type tests seem indispensable. In fact, if carefully given, essay-

type tests appear to be the only valid test for communicative competence in writing.

It is therefore necessary to remove some of the major defects of the traditional essay-type tests to make them an effective tool for evaluating language skills. For instance, to remove subjectivity in scoring, an essay-type test-item may be broken down into a number of short-answer-type items with detailed marking schemes. (See below.)

12.08 SHORT-ANSWER-TYPE TESTS

As the name suggests, these tests require short answers. Of course, the length of the answer in most cases is a matter of subjective judgment. In fact, so far as this aspect of the tests is concerned, all the four types of tests lie on the points of a scale with the objective type and the essay type as the two extreme ends. (The former requires the shortest answer, often only a tick mark or a number while the latter requires the longest, which may run to a number of pages.) Even so, it is possible to specify the limit of the answers in terms of testing-points covered by an item. Usually, an item covering a single testing-point is regarded as objective type, one covering 2 to 4 points as short-answer type and beyond this (i.e., more than 4 points) an item is treated as essay type. When an objective-type item requires the answer in a sentence (as against the usual tick mark or number), it is sometimes called 'very-short answer' type.

The short-answer-type tests combine the advantages of objectivity and wider coverage of the syllabus of the objective-type tests, and some amount of comprehensiveness of the essay-type tests. They therefore seem to be a happy compromise between these two extreme types, and greater reliance should be placed on them for evaluation of language skills.

12.09 WHAT TO TEST

The primary aim of teaching English at the school stage is to enable the pupils to acquire the four basic language skills with a limited vocabulary and syntactic structures. Testing should therefore be confined to these skills and a working knowledge of the vocabulary and structures. It should however be remembered that a mere knowledge of the vocabulary and structures will serve no useful purpose. It is the ability to use this knowledge for effective

communication that constitutes real language ability. Therefore, tests on pure knowledge have only limited utility in language tests.

Further, it is not possible to test everything that the teacher has taught or the pupils are expected to learn. Nor is it necessary to do so. All that is necessary is to select a representative sample of the pupils' learning problems. An understanding of these problems and an analysis of each of the language skills should enable the teacher to pinpoint his test on the exact trouble spots.

12.10 HOW TO CONSTRUCT OBJECTIVE-BASED TESTS

The first step in the construction of an objective-based test in English is to determine the skill or knowledge to be tested and then to specify the exact component of the skill or knowledge through which it can be tested. For this purpose the teacher has to have a fair knowledge of (a) the components that constitute the different language skills, and (b) the individual items of knowledge that go into the mastery of a structure or a vocabulary item. For example, if he wants to test the skill of writing, he has to know the components of this complex skill (as discussed in 11.03 above) to enable him to construct test-items on each of the components. Similarly, if he wants to test, say, pupils' knowledge of reported-speech patterns in English, he must have a clear idea of the various changes in the reporting verb, tenses, word-order, adverbials, etc., that accompany this transformation.

Having determined the objective and the specification (i.e., the component), the teacher has to select a suitable test-type to present the testing point. Here again, he has to be familiar with different test-types and their suitability for testing a particular objective. As already noted, a test-type suitable for testing one objective may not be suitable for another. For example, an objective-type item may be effective and economical for testing individual items of knowledge, such as, concord, spelling, word-order, etc., but may be wholly inadequate for testing the organisational skill in writing.

The next step is to write out the item in the selected form. In writing out the item utmost care should be taken to see to it that the instructions to the candidates and the language of the item are clear and unambiguous. It is also necessary to be sure that no other problem, except the one to be tested, creeps into the test. However, it is quite legitimate, and often economical, to include

more than one objective in a test-item, but it should be done judiciously and due weightage should be given to each of the objectives in the item. For example, it is quite legitimate and economical to have questions on comprehension requiring the candidates to write the answers in their own words (instead of requiring them to select the correct answer in a multiple-choice item). Since the item now involves two objectives, comprehension and expression, the marks allotted to it should be suitably apportioned between both these objectives.

After writing out the item, the next step is to prepare a SCORING KEY or a MARKING SCHEME. In the case of an objective-type item, the scoring key gives the correct answer (usually the number of the correct alternative) and the marks allotted to it. For a short-answer or essay-type item, a marking scheme will be necessary, which gives the points to be covered and the marks allotted to each of them.

This is a very important step in item writing. It not only ensures objective scoring but at the same time compels the item-writer to scrutinise the item carefully for any vagueness, ambiguity, or extraneous elements that might have crept into it. It is not unusual to come across examination questions that cannot be answered in the manner demanded by the question. This happens when the paper-setter himself is not clear about the answer. This step will eliminate this danger by making the teacher more circumspect in writing the items.

Finally, it is necessary to estimate the DIFFICULTY LEVEL of the item. As a general rule, if an item is likely to be answered correctly by:

- (a) more than 70% of the pupils, it is easy;
- (b) only 30% or less, it is difficult;
- (c) more than 30% but less than 70%, it is of average difficulty level.

A question-paper should contain a judicious selection of all the three kinds of items to enable the teacher to sort out the poor, the average and the bright pupils in his class. The items should also be arranged from easy to difficult so as to motivate the pupils to go on with the test.

12.11 EXAMPLES OF OBJECTIVE-BASED ITEMS

A few examples of objective-based items are given below. They

are given as illustration of what has been stated above. The list is not exhaustive: it represents only a small fraction of the numerous possible varieties. In fact, some of the more familiar items and those already illustrated in the chapter on reading (See 10.19.) are deliberately omitted. Some more examples will also be found in the unit test given below (12.14).

In the following examples, the objectives and the specifications of the items are given in brackets.

ITEM 1 (Knowledge of syntactic structure: word-order):

Complete the following sentence by arranging the given words in proper order:

- Why.....? 1. you
 2. come
 3. have

ITEM 2 (Knowledge of vocabulary (passive): word meaning):

Write the letter (A, B, C, or D) of the correct item that gives the meaning of the underlined word in the following sentence:

He seemed cruel then, but actually he is very kind.

- A. in reality
B. at present
C. never
D. always

ITEM 3 (Knowledge of vocabulary (active): word meaning):

Fill in the blank with ONE word:

My father's sister is my.....?

ITEM 4 (Knowledge of vocabulary (active): spelling):

Complete the incomplete word in the following sentence:

I have not rec.....ved any letter from him.

ITEM 5 (Skill of listening: sound segment):

I will say one of the following sentences. Circle the letter (A or B) of the sentence that you hear:

- A. The man is washing the car.
B. The man is watching the car.

ITEM 6 (Skill of listening: word-stress):

I will say the following word twice. Circle the number of the syllable on which you hear the heaviest stress:

1 2 3 4
MAGNIFICENT

ITEM 7 (Skill of reading: guessing word meaning):

Read the following two sentences and circle the letter (A, B, C, or D) of the correct alternative that gives the meaning of the second sentence:

The house is locked. There can't be anyone inside.

- A. No one can get into the house.
- B. No one came to the house.
- C. No one is in the house.
- D. No one should go into the house.

ITEM 8 (Skill of reading: punctuation):

One of the following two sentences suggests that the speaker may have more than one brother. Circle the letter (A or B) of that sentence:

- A. My brother who came here yesterday is a doctor.
- B. My brother, who came here yesterday, is a doctor.

ITEM 9 (Skill of writing: word-order, question tags, sentence connectors):

Complete the following conversation:

Girl : What time is it ?

Boy : I can't say.

Girl : You have a watch,.....?

Boy : Yes, I have.....it has stopped.

Girl : why.....wearing it ?

Boy : it makes me look smarter than other boys.

ITEM 10 (Skill of writing: organisation of ideas):

Add five connected sentences to the sentence given below:

Ram gets up at 6 every morning.

12.12 THE UNIT TEST

Testing is implicit in teaching, and annual and terminal examinations are held to evaluate pupils' progress over a period of time. But these examinations are usually held when the entire syllabus or a considerable part of it has been taught, and as a result, they cannot provide much guidance for taking remedial measures or for assessing the effectiveness of the teacher's method of teaching. It is therefore desirable to have periodic tests at more frequent intervals. For this purpose the entire syllabus can be broken down into manageable units of some related topics or lessons and a test can be given as soon as each unit is completed. Such tests are

called UNIT TESTS. These tests may last only one lesson-period of 40/45 minutes and may be given in usual classroom conditions. The scheme of work of the school (See 14.02 below) should specifically provide for one lesson-period at the end of each unit for such a test.

The objections usually put forward against such frequent tests are the paucity of time and the amount of extra (?) labour involved. But a little imaginative planning can meet both these objections. For instance, if the school creates a QUESTION BANK of its own on each unit of the syllabus, the teacher can select the required items from this bank and assemble a test at short notice. The selected items can be written on a roll-up board (See 13.04.) and carried to the class by the teacher. The scoring key can also be similarly kept ready; and at the end of the test the pupils themselves can score one another's answers with the help of the key. All the objective-type and most of the short-answer-type items can thus be scored by them.

12.13 HOW TO ASSEMBLE A UNIT TEST

The first step in assembling a test is to determine the relative weightages to be given to different (a) objectives, (b) items of content, and (c) types of questions, as otherwise the test may not have the desired emphasis on each of these aspects. For this purpose, it is necessary to first prepare a tentative DESIGN showing the weightages (in terms of marks) on these aspects. This tentative design is then stated in operational terms in the form of a BLUEPRINT, which contains detailed information on the item-wise distribution of marks on these aspects. (For examples of design and blueprint, see 12.14(i) and (ii) below.)

In order to assemble the test conforming to the design and blueprint it would be convenient if the items are written on separate slips of paper, clearly showing at the top; (a) the objective with specification, (b) the item of content being tested, (c) type of question, (d) estimated time required for answering, (e) estimated level of difficulty, and (f) marks allotted. The scoring key or the marking scheme should also be written on the back of the slip. If a pool of such slips is created and filed systematically, the teacher can easily pick out the items according to the blueprint and arrange them in the form of a question paper. (For form of item-writing slip, see Appendix, 12.22.)

Finally, a QUESTION-WISE ANALYSIS is to be made to check the test for any imbalance or defects. In addition to the information in the blueprint, this analysis indicates the estimated level of difficulty of each item and the time likely to be required for answering it. (See 12.14 (vi) below.)

12.14 A MODEL UNIT TEST

The unit test below illustrates the steps discussed in 12.13. The same procedure may be followed for constructing a test for the terminal or annual examination as well.

(i) DESIGN

Subject: English (Functional Grammar)

Time: 35 minutes

Unit: Conditional Sentences

Maximum Marks: 25

Class: X

(a) Weightage to Objectives

(b) Weightage to Content

		Marks
1. Knowledge of Structure	Marks/Percentage 6 or 24% (25) ¹	1
2. Skill of Reading	7 or 28% (25)	2
3. Skill of Writing	12 or 48% (50) 25 or 100%	3
1. Conditional Clause	...	1
2. Transposition of Clauses	...	2
3. Sequence of Tenses	...	7
4. Inversion	...	2
5. Conjunctions	...	3
6. Use of <i>will</i> and <i>shall</i>	...	2
7. Factual Condition: Type 1	...	2
8. Imaginary Condition: Type 2	...	4
9. Unfulfilled Condition (Past): Type 3	...	2
		25

(c) Weightage to Question-Types

1. Objective Type	...	13 marks or 52%
2. Short-Answer Type	...	12 „ „ 48%
		25 „ „ 100%

¹The figures in brackets are the weightages fixed tentatively beforehand and those outside are the actuals after marginal adjustments.

(ii) BLUEPRINT

Objectives Content	KNOW-LEDGE		SKILLS				TOTAL
	Vocabulary	Structure	Listening	Speaking	Reading	Writing	
1. Conditional Clause		1(1) ^a					1(1)
2. Transposition of Clauses		1(1)			1(1)		2(2)
3. Sequence of Tenses		3(3)				4(4) ^a	7(3)
4. Inversion of Subject and Verb						2(2)	2(2)
5. Conjunctions		1(1)				2(2)	3(3)
6. Use of <i>will</i> and <i>shall</i>					2(2)		2(2)
7. Structure Type 1					1(1)	1(1)	2(2)
8. Structure Type 2					2(2)	2(2)	4(4)
9. Structure Type 3					1(1)	1(1)	2(2)
TOTAL		6(6)			7(7)	12(8)	25(21)

^aThe figures outside the brackets indicate marks and those within indicate the number of questions.

^aThe contents of these questions have been spread over questions already accounted for. Hence they are not to be counted as separate questions.

(iii) THE TEST

Subject: English

Time: 35 minutes

Class: X

Maximum Marks: 25

(Note: The format of the test is designed for informal class testing as suggested in 12.12 above. The teacher is therefore expected to supplement orally the instructions given with each item. In schools where facilities for cyclostyling exist, spaces for writing the answers may be provided in the question paper itself. Otherwise, pupils can write the answers in separate answer-sheets. For annual or formal terminal examinations, detailed instructions must be printed, with examples, where necessary.)

1. Write the letter (A, B, C or D) of the item that gives the conditional clause in the following sentence: 1

If you go and ask him, he will give you the money.

- A. If you go
- B. ask him
- C. If you go and ask him
- D. If you ask him

2. Write the letter (A, B, C or D) of the item that can go into the blank in the following sentence: 1

If a ghost came into this room, what — — — ?

- A. will you do
- B. would you do
- C. you will do
- D. you would have done

3. Complete the following two sentences by selecting the appropriate items from A, B and C below. (You can simply write the letter of the item against the sentence.)

1 + 1 = 2

- (a) If you know his address, ...
- (b) If you knew his address, ...

- A. you could write to him.
- B. you can write to him.
- C. you had written to him.

4. Compare the following two pairs of sentences and write the letter (A, B, C or D) of the correct item against the letter of each pair (a and b):

1 + 1 = 2

- (a) If you do not eat, you will die.
You will die if you do not eat.
- (b) When I make a promise, I keep it.
If I make a promise, I keep it.

- A. The two sentences have the same meaning.
B. The two sentences have almost the same meaning.
C. The two sentences have totally different meanings.
D. One of the sentences is wrong.

5. Read the following sentence and write the letter of the correct item:

If I went to Calcutta tomorrow, I would meet him.

- A. The speaker is likely to go.
B. The speaker is not likely to go.
C. The speaker did not go.
D. The sentence is wrong.

6. One of the sentences in each of the following groups is not acceptable. Write the letter of that sentence (A, B, C or D) against the letter of the group (a, b and c):

$$1+1+1=3$$

(a)

- A. If you heat wax, it melts.
B. It melts if you heat wax.
C. Wax melts if you heat it.
D. If you heat it, wax melts.

(b)

- A. If you would grant my prayer, I should be much obliged.
B. If you will grant my prayer, I should be much obliged.
C. If my prayer will be granted, I shall be much obliged.
D. If my prayer is granted, I shall be much obliged.

(c)

- A. If I should meet him, I would tell him about you.
B. If I shall meet him, I will tell him about you.
C. If I meet him, I will tell him about you.
D. If I had met him, I would have told him about you.

7. Write against the letter (a, b and c) of each of the following

sentences the letter (A, B, C or D) of the item that gives its meaning:

$$1+1+1=3$$

- (a) If my father gives me the money, I will buy a new bicycle.
- (b) I would buy a new bicycle if my father gave me the money.
- (c) If my father had given me the money, I would have bought a new bicycle.

- A. His father did not give him the money.
- B. His father will give him the money.
- C. His father may or may not give him the money.
- D. His father is not likely to give him the money.

8. Rewrite the following sentences, beginning with the words given in brackets:

$$1+1+1+1=4$$

- (a) If I had known you were ill, I would have come. (Had)
- (b) If you should need my help again, just drop a postcard to me. (Should)
- (c) He would not have come if you had not invited him. (Unless)
- (d) If I touched this wire, what would happen? (Suppose)

9. Answer the following questions, beginning with 'If'. You may use the hints given in brackets:

$$2+2=4$$

- (a) What happens if plants do not get any water? (die)
- (b) If you won the first prize in a lottery, what would you buy? (a new car)

10. Look at the following two sentences:

- (i) Since I don't have a watch, I can't tell you the time.
- (ii) If I had a watch, I could tell you the time.

Now, for each of the sentences (a) and (b) below write a sentence on the model of sentence (ii):

$$2+2=4$$

- (a) Since you don't like me, you won't help me.
- (b) As you didn't try hard enough, you couldn't answer the question.

(iv) SCORING KEY

Q. Nos. :	1	2	3(a)	3(b)	4(a)	4(b)	5	6(a)	6(b)	6(c)	7(a)	7(b)	7(c)
Key :	C	B	B	A	A	B	B	B	C	B	C	D	A
Marks :	1	1	1	1	1	1	1	1	1	1	1	1	1

(v) MARKING SCHEME

Q. Nos.	Answers	Marks Allotted	Total
8(a)	Had I known (that) you were ill I would have come.	1	1
8(b)	Should you need my help again, just drop a postcard to me.	1	1
8(c)	Unless you had invited him, he would not have come.	1	1
8(d)	Suppose (Supposing) I touched this wire, what would happen ?	1	1
9(a)	If plants (they) do not get any water, they (plants) die.	Tense 1 } Str. 1 }	2
9(b)	If I won the first prize in a lottery, I would buy a new car.	Tense 1 } Str. 1 }	2
10(a)	If you liked me, you would help me.	Tense 1 } Str. 1 }	2
10(b)	If you had tried hard enough, you could have answered the question.	Tense 1 } Str. 1 }	2

(Note: For Q. Nos. 9 and 10, any other correct answers of the right pattern and reversal of the order of the clauses with appropriate punctuation should also be accepted.)

(vi) QUESTION-WISE ANALYSIS

<i>Q. Nos.</i>	<i>Objective</i>	<i>Content</i>	<i>Q. Type</i>	<i>Marks</i>	<i>Time (mts.)</i>	<i>Difficulty Level</i>
1.	Knowledge	Clause	OT	1	1	E
2.	-do-	Tense	OT	1	1	A
3(a&b).	-do-	Tense	OT	2	2	A
4(a).	-do-	Transposition	OT	1	1	E
4(b).	-do-	Conjunctions	OT	1	1	A
5.	Reading	Str. Type 2	OT	1	1	A
6(a).	-do-	Transposition	OT	1	1	A
6(b&c).	-do-	<i>will/shall</i>	OT	2	2	A
7(a).	-do-	Str. Type 1	OT	1	1	E
7(b).	-do-	Str. Type 2	OT	1	1	E
7(c).	-do-	Str. Type 3	OT	1	1	E
8(a&b).	Writing	Inversion	SAT	2	3	E
8(c&d).	-do-	Conjunctions	SAT	2	3	A
9(a).	-do-	Tense and Str. Type 1	SAT	2	3	A
9(b).	-do-	Tense and Str. Type 2	SAT	2	3	A
10(a).	-do-	Tense and Str. Type 2	SAT	2	3	D
10(b).	-do-	Tense and Str. Type 3	SAT	2	3	D
					31 mts.	
Add for revision ...					4 „	
					35 „	

Summary of Questions:

Easy (E) : 7 marks or 28%

Average (A) : 14 marks or 56%

Difficult (D) : 4 marks or 16%

25

100%

12.15 REMEDIAL TEACHING

A unit test is not an end in itself. It is only a means to an end, the end being the pupils' mastery of the unit taught. Teaching, evaluation and remedial measures are the three classic steps in any teaching-learning process. So, if the teacher stops with the test, the entire process would remain incomplete. Therefore, the next logical step after the test is to take necessary remedial measures in the light of pupils' performance in the test. The aim of this step is not just revision of earlier work but systematic treatment of pupils' learning problems.

A remedy should be based on an identification of the malady and its causes. Therefore, the teacher has to study the test results closely and sort out the persistent and serious errors committed by the largest number of pupils. For this task he has to be familiar with the different types of errors discussed in 8.22.

After identification of the errors, the teacher should try to find out the cause of each error. It may sometimes be found that several errors have their origin in the same cause. In such cases it will be possible to treat all of them together. Such an analysis of the errors will also help to fix the priorities, the cause of the largest number of errors getting precedence over the others. Generally speaking, pupils' errors may be due to one or more of the following causes:

- (a) pull of the mother tongue (See 7.07.);
- (b) over-learning, false analogy or over-generalisation of a rule (e.g., **mans* for *men*, **a Ram* for *Ram*, etc.);
- (c) inherent difficulty of a particular item (e.g., use of prepositions in English);
- (d) defective teaching.

Having discovered the cause of the error, the teacher has to devise a strategy to deal with it. This is best done by arranging intensive practice with full concentration on the trouble spot, preceded by a simple and brief explanation of the problem. The two examples given below should make the points clear.

12.16 REMEDIAL LESSON I

Suppose, the unit test in 12.14 has shown that most of the pupils cannot use conditional sentence Type 2 (imaginary condition) correctly. And on an analysis of the errors it has also been

found that (a) pupils tried to follow the conditional sentence patterns or their mother tongue where the 'scale of probability' is not based on tenses (as it is in English); and (b) they have over-learned the association of tense and time.

It is now necessary to devise a strategy to concentrate the activities on these two primary causes. This can be done through a remedial lesson where these two points will be intensively dealt with, followed by periodic recapitulation whenever the opportunity arises.

In the remedial lesson, since the pupils are sufficiently mature (Class X), a brief explanation and discussion on these two aspects of English grammar will be in order. The explanation of the first point (i.e., the use of tenses in English to indicate probability, likelihood, etc.) should be based on a comparison of English sentences with similar sentences in the mother tongue, as well as a comparison of the three types of conditional sentences in English. The explanation of the second point (tense and time in English) should be similarly based on illustrative sentences where the tense and time do not correspond, e.g.,

The Prime Minister *arrives* tomorrow.

The Prime Minister *might* arrive tomorrow.

The Prime Minister *is arriving* tomorrow.

The Prime Minister *may* arrive tomorrow., Etc.

However, as already emphasised, explanations and discussions have only marginal utility in language learning. The mainstay of the strategy should be intensive practice. In this case, this practice should aim at fixing the sequence of tenses⁴ as well as production of appropriate conditional sentences to convey a given meaning. Practice of the following types can be used for the purpose.

(i) The teacher displays a substitution table like the one given on p. 307 and the pupils say and write correct sentences from it:

(ii) Pupils say and write given sentences on the model of conditional sentence Type 2 (imaginary condition), e.g.,

⁴Of course, the so-called sequence of tenses is a 'myth'. Any tense can go with any other tense, particularly in conditional sentences (as has been amply demonstrated by L.A. Hill in his *Selected Articles on the Teaching of English as a Foreign Language*.) But beginners should follow *ad hoc* rules which they can modify later. On this point, see 9.12.

If	I Mohan Mina you they	go goes went had gone	to Delhi, to Agra. to Calcutta, to Gaubati,	you he she they I	will see would see would have seen	the Victoria Memorial. the Red Fort. the Kamakhya Temple. the Taj.
----	-----------------------------------	-----------------------------------	--	-------------------------------	---	---

- (a) Doctors are not God, so they cannot bring the dead to life.

(If doctors were God, they could bring the dead to life.)

- (b) Since you do not have two mouths, you cannot eat and sing at the same time.

(If you had two mouths, you could eat and sing at the same time.)

- (c) He is not mad, so he will not marry her.

(Unless he was mad, he would not marry her.) Etc.

(iii) Pupils answer questions in Type 2 sentences using, if necessary, cue words given by the teacher (shown in brackets), e.g.,

- (a) If you got a lot of money, which foreign country would you visit ?

- (b) If you could make yourself invisible, what would you do ?

(go to the cinema every day)

- (c) If you were the Prime Minister of India, what would you do for the students ? (abolish examinations) Etc.

This question-answer drill may also be organised as an interesting language game. The class may be divided into teams and each team may ask and answer questions in turn on some highly improbable and funny situations. The teacher or a panel of judges (selected from among the pupils) may award points to the funniest questions and answers. The team with the highest points wins.

- (iv) Pupils complete incomplete sentences, e.g.,

- (a) If you take the shirt back to the shop, the shop-keeper.....

- (b) His father would give him the money if.....

- (c) If you saw a dead man come to life, ... Etc.

For an oral drill of this type the pupils should be given some time to prepare their answers. When they are ready, they can be asked at random to say the sentences.

(v) Pupils translate carefully selected Conditional Sentences from their mother tongue into English and from English into their mother tongue.

12.17 REMEDIAL LESSON II

A test on the most frequently-used prepositions in English has revealed that pupils cannot discriminate between *in* and *at* in their basic locational meanings, and have produced unacceptable sentences like **I arrived in school at 10 o'clock*. The likely causes of this error are: (1) Pupils' mother tongue does not make this distinction, the same form of the noun (case-form) being used for both *in* and *at*. (2) Use of prepositions is a difficult area in English.

The teacher may begin the remedial lesson with a display of illustrative sentences showing the usage of the prepositions, e.g.,

- (a) He arrived *at* the cinema half an hour late.
- (b) The guests arrived *at* their house unexpectedly.
- (c) The plane will not land *at* Bombay.
- (d) I met him *in* Bombay.
- (e) They arrived *in* England ten hours later.
- (f) When I was young, I used to live *in* a village.
- (g) You cannot expect two cinema houses *in* a small town like this.

From a study of these sentences and with the teacher's guidance, the pupils can formulate an *ad hoc* rule, which may be something like this:

Generally, when the place is viewed as a point on the map, we use *at*; and when it is viewed as an area, we use *in*. That is why *in* is generally used with names of countries and big cities, and *at* with smaller locations.

The teacher may also draw the following simple sketches on the blackboard to enable the pupils to grasp the distinction:

Bombay

at Bombay

Bombay

in Bombay

After this brief comparison and generalisation, drills of the following types may be arranged.

(i) Pupils say and then write sentences from substitution tables, e.g.,

I Raju He They Bina	arrived	at	the village the cinema the house	at 6 o'clock.
		in	England Madras Paris	

(ii) Pupils ask each other questions and answer them on the models supplied by the teacher. He may also help them with cue words arranged in columns as shown below.

Model question: When did Santanu arrive at school?

Model answer: He arrived at school at 10 o'clock.

<i>Cue words:</i>	(a)	(b)	(c)
	he	Calcutta	at 7 o'clock
	you	the cinema	in the morning
	she	the temple	after sunset
	they	the bus-station	in January, etc.

(iii) Pupils in groups prepare substitution tables like the one given in (i) above and display them on classroom walls.

12.18 FOLLOW-UP MEASURES

Apart from such remedial lessons, the follow-up measures may involve changing the teaching method, reteaching some of the previous lessons, arranging tutorials, or even dividing the weaker pupils into separate groups for more intensive care. In the latter case it may be necessary to arrange special lessons outside the normal school hours or during vacations.

Displaying the problematic items in the classroom in the form of charts, tables, pictures, etc., is also an effective and economical device. Various proverbs and quotations which illustrate problematic language points may also be similarly displayed. With the necessary encouragement and guidance from the teacher the pupils themselves can prepare these aids. This would not only save

avoidable labour for the teacher but would also motivate the pupils to learn the correct usage.

12.19 THE CLOZE TEST

In recent times a new and more comprehensive language test has been developed. It is based on the Gestalt theory in psychology. This theory holds that the human mind tends to see things in their entirety. This tendency leads the mind to fill any gaps in a pattern and see it as a whole. For example, if a person is shown a circle with a small gap in the drawing, he would not see the gap and would take it as a complete circle. This tendency also functions in language use. When we read, we do not usually see the printing mistake in a familiar word. We even supply a missing word without being aware of the omission.

A person can do this only when he understands the passage being read and has acquired the structural patterns in it as part of his reflex behaviour. The test therefore requires the candidates to supply the missing words in a given passage. This is not exactly like the usual fill-in-the-blank tests; because in this test the words for deletion are not deliberately selected by the item-writer. He simply decides that every *n*th word in the passage will be deleted, and accordingly deletes the words mechanically. For example, in the following item every 6th word has been deleted :

Instructions : In the passage given below, every 6th word is omitted. (Numbered serially 1-10.) Read the passage carefully two or three times to know what the passage is about. Then try to guess the missing words and write them down against the serial numbers given below the passage ;

"When we want to learn—(1)—very ancient times, we have—(2)—written nor remembered history to—(3)—us. In those far-off—(4)—no one in the world—(5)—how to write, and all—(6)—old stories have been forgotten. —(7)—we can learn how ancient—(8)—lived by finding and studying —(9)—which became buried in the—(10)—."

1. 2. 3. 4. 5.
6. 7. 8. 9. 10.

(Scoring Key : 1. about 2. neither 3. help 4. days
5. knew 6. the 7. But 8. peoples 9. things 10. ground.)

This mechanical deletion of words eliminates any scope for subjective judgment of the item-writer, and at the same time does not provide any clue to the candidates as to the kind of words deleted (e.g., prepositions, articles, etc.). The difficulty-level of the test depends on the frequency of the words deleted: the fewer the number of words between two blanks, the more difficult is the test. Normally, in these tests every 5th, 6th or 7th word is deleted, depending upon the level of the candidates. (However, when the count falls on a proper noun, it is retained and the next word is deleted.) It is also desirable to select a complete and self-sufficient passage to enable the candidates to guess the words from the context.

Since the test is based on the tendency of the mind to achieve completion or *closure*, it is called the CLOZE TEST. (Note the spelling with the letter z. This word has been specifically coined to name the test.)

A cloze test may be scored either for the exact word used by the original writer of the passage, or for acceptable equivalents. It has however been found that adoption of one method or the other does not appreciably affect the overall result of the test. That is, a person is as likely to guess the exact word as an equivalent word. The exact-word method has the added advantages of being completely objective and easy to score.

The cloze test can be regarded as a complete test of language proficiency because it tests both comprehension and expression. However, it also demands greater proficiency in the language on the part of the candidate; and as such, some experts do not consider it suitable for the school stage. But considering the simplicity and comprehensiveness of the test, it is desirable to make it usable even at the school stage, at least in the senior classes. If the passage chosen is within the comprehension of the pupils and the number of words between two blanks is not very small, it should not be too difficult for them.

12.20 POINTS TO PONDER

1. What are the advantages and disadvantages of each type of test (OT, VSAT, SAT and ET) for evaluation of different language skills ?
2. How far is the evaluation of the skills of listening and

speaking necessary? Would you be satisfied if your pupils could use a structure or a word correctly in a written test?

3. How closely should a test conform to the previously set design and blueprint? Is the labour involved in making it conform exactly worthwhile?

4. Since the objectives of teaching English are the language skills and knowledge of structures and vocabulary, what purpose can the subject matter of the text lessons (stories, dialogues, essays, poems, etc.) serve in the evaluation of these objectives?

5. There are some controversial or alternative constructions in English (e.g., *It's I/It's me*). Would you mark one of them as wrong? How can a non-native teacher (i.e., whose mother tongue is not English) decide such an issue? What should be your correct attitude and strategy in dealing with such items?

12.21 TASKS TO TRY

1. Write three objective-based test-items to test each of the following: (i) Knowledge of vocabulary (ii) Knowledge of structure (word order, structural words, inflexions) (iii) Skill of listening (iv) Skill of speaking (v) Skill of reading (vi) Skill of writing.

2. Select three 'common errors' of your pupils and devise suitable exercises to remedy the defects.

3. Divide the course you are teaching into manageable units and build up question banks for each of these units. Devise an efficient filing system to pick out the required items at short notice.

4. Analyse the errors of your pupils in the use of the tenses in English and devise charts and tables to focus pupils' attention on the correct usage.

5. Construct a unit test to evaluate your pupils' proficiency in the use of the relative clause. The test should be complete in all respects, including the scoring key, marking scheme and a question-wise analysis.

12.22 APPENDIX

FORM OF ITEM-WRITING SLIP

Subject:

Class:

Unit:

Content:

Objective:

Specification:

Question Type:

Difficulty Level:

Marks:

Time:

(For Scoring Key/Marking Scheme, turn over.)

AUDIO-VISUAL AIDS IN TEACHING ENGLISH

13.01 IMPORTANCE OF AUDIO-VISUAL AIDS

It has become fashionable to talk of radios, tape-recorders, television and language laboratories as the most important aids in teaching English. And, understandably, this has developed in the teachers of our country a cynical attitude towards all teaching aids. They regard teaching aids as something which only the affluent schools can afford. This is but natural in a country where the vast majority of the schools do not have even the minimum essential furniture like desks and benches in their classrooms.

The predilection of some examiners at the teacher-training examinations to award marks on the basis of the number and the novelty of the teaching aids displayed by the candidate at the practical examination in teaching has further vitiated the situation. Nowadays even the trained teachers do not take these aids seriously. They seem to treat them as expensive paraphernalia (some candidates spend a lot of money on them) required for the final 'play-acting' that goes by the name of Practical Examination in Teaching.

But the discussion that follows would show that this attitude is not justifiable. All aids need not be as expensive as the radio or the tape-recorder. Nor should they sound as unrealistic as the advocacy of closed-circuit television or language laboratories for our rural schools. Many of the more useful aids can be made by the teacher himself at little or no cost at all. What is required is a proper understanding of the purposes of the aids and a genuine desire to improve one's teaching.

13.02 USES OF AUDIO-VISUAL AIDS

These aids can serve a variety of purposes. For example:

(i) They can be used to create situations to make the meaning of a word or a structure clear, and to practise them in meaningful situations. (See 8.05.) In some cases situations contrived with the help of teaching aids would be found even more advantageous than actual physical situations. For example, for practising the present continuous tense it would be awkward to have a pupil walking while the class practise the sentence: *He is walking*, etc. But when this activity (and similar other activities) is shown in a wall-picture it gets 'freezed' in the picture. The practice then not only becomes easy and natural but can also be continued for as long as necessary.

(ii) Aids can dispel the monotony of practice work by creating variety. They can introduce a play element in serious work and make lessons lively. Even the introduction of a readymade substitution table at the right moment in a grammar lesson can enliven the class. Display of various charts, tables, pictures, models, etc., on classroom walls will lend an atmosphere of gaiety to the room and at the same time help the pupils to learn a troublesome item. Such visual aids can be systematically put up to focus attention on a particular item and changed periodically to present other items.

(iii) Use of aids to teach word-meaning is obvious. The meanings of some words can be taught only with the help of visual aids. This should be apparent from the extensive use of sketches in dictionaries.

(iv) Audio-aids like the radio and the tape-recorder can be used by the teacher to improve his own command of the language; and where practicable, they can also be used in teaching. The BBC and the All India Radio put out regular programmes on English language. Commercial cassettes and discs are available in the market on almost all the aspects of English and its teaching. The Central Institute of English and Foreign Languages, Hyderabad, and the units of the British Council in India also supply copies of recorded material.

(v) As already observed (See 5.05.), for mastery of a foreign language an understanding of the culture of the native speakers of the language is essential. Pictures and films on the daily life and the different facets of the socio-cultural life of the English people

will help the pupils to develop such an understanding. This will in turn develop in the pupils a favourable attitude to the language. The teacher should encourage the pupils to decorate their classroom with such pictures.

Some of the readily-available aids and their uses are discussed in the following sections.

13.03 THE BLACKBOARD

The blackboard is the traditional symbol of the classroom; and if properly used, the teacher can still get a lot out of this dependable aid.

A good blackboard should have ample space: the one running all along the wall in front of the class being ideal. In schools where it is not possible to provide sufficiently spacious boards, the teacher should carry with him a roll-up board. (See below.)

Before writing anything on the blackboard, it is advisable to mentally divide the blackboard space into two parts: (1) a 'reference area' for developing the blackboard summary, or for putting up the material that may be required at a later stage of the lesson, and (2) a 'working area' for writing or for drawing sketches, etc., which need not stay long on the board. It is therefore necessary to think beforehand what items are to be put in the reference area and how to arrange these items in the most effective manner. Use of coloured chalk will help in focusing pupils' attention and will make the lesson interesting. While writing anything on the blackboard it is also necessary to remember that human beings have a tendency to attribute special sanctity to the written word. Therefore, the teacher should not only write down on the blackboard the things he wants his pupils to note particularly but should also write them correctly. The writing should be neat and tidy and clearly visible from the last bench. Further, any writing or sketches that might distract pupils' attention should not be allowed to remain on the board.

The following suggestions should help the teacher to use the blackboard effectively for teaching English.

(i) *For Developing Aural-oral Skills:* The teacher can write words and sentences (e.g., minimal pairs) to enable the pupils to associate the sounds with their written forms. Model sentences, cue words, questions, substitution tables, etc., can be put up on the board for pattern-practice drills. For situational teaching, various

situations can be created with the help of simple sketches on the blackboard. These sketches need not be elaborate. Children can imagine a great deal and they readily accept make-believe. Indeed, they would sooner accept a quickly-drawn four-line sketch as a 'box' than wait for the teacher to draw a proper three-dimensional figure of a box. Once a sketch, however rudely drawn, has been identified as something real they not only keep up the pretence but also love it. However, a little practice in drawing matchstick figures will stand the teacher in good stead. In these figures a simple stroke this way or that can work wonders by making the figures as animated as live shows. One great advantage of blackboard sketches over pictures is that the pupils can see a situation or a story developing right in front of their eyes. They can practise the sentences as the situation or the story develops and later speak connected sentences or put questions by looking at the completed sketches. Dialogues can be put in 'balloons' as is usually done in popular comics. This will be found particularly helpful for practising items like reported speech.

(ii) *For Developing Reading and Writing Skills:* The blackboard can be effectively used for making the meaning of words clear. Here, too, the teacher can use simple sketches, besides writing sentences to put the words in self-defining contexts. He can also put up the comprehension questions (See 10.19.) on the board and engage pupils to find out the answers from the reading passage.

The blackboard can be used to show the beginners how to write the letters of the alphabet. Since the teacher will be writing right in front of the pupils, they will be better able to make the strokes in the proper direction by imitating him. Asking the pupils to write on the board may not always be advisable, because it is time-consuming; and more importantly, writing on the board with chalk pencils needs a greater control of the finger muscles which the young learners do not usually have. Even so, it is necessary to satisfy the natural urge of the young children to write on the blackboard, and to let them feel that the classroom and its furniture belong to them. Pupils should therefore be allowed to use the board freely during the recess. Where possible, small blackboards can be put up on the side walls at an appropriate height for exclusive use of the pupils.

Whenever a new word is introduced, it should be written

down on the blackboard. This will help the pupils to retain the visual image of the word. If the word involves a spelling problem, special attention-focusing devices as shown in 11.15 should be used. Pupils can also copy sentences from the blackboard, or practise writing sentences of their own from substitution tables or other cues given on the board. In a lesson in guided composition the teacher can write the sentences practised orally and then rub out some of the words to provide an outline of the composition piece for the pupils to write from. Similarly, he can go on writing the different parts of the sentences systematically under different columns as the pupils speak them. Or, he may write the questions that he used to elicit the sentences. Later, these will provide the pupils necessary guidance to write the piece. (Also see 11.08.) For free composition, the teacher may write the points systematically after each has been discussed, and develop the blackboard summary. For writing letters, applications, etc., the form and the necessary hints can be given on the blackboard.

(iii) *For Teaching Grammar* : The use of the blackboard for oral and written practice of the syntactic structures has already been touched upon. But the most important use of the blackboard in a grammar lesson lies in presenting the examples before the pupils to help them arrive at the *ad hoc* rule. Since the pupils themselves are to make the rule, the examples should be selected and arranged in such a way that the rule becomes apparent. When the pupils cannot arrive at the intended rule, the fault usually lies in the presentation of the examples: either they are inadequate or they have not been properly arranged. Therefore, presentation of the examples needs careful planning. The selected examples should be written carefully and systematically (in the reference area of the blackboard) while the class is engaged in practising the sentences orally. This will help to avoid the break in the activities, which would be inevitable if the teacher were to write them all at a time at the end of the oral practice. When selecting the examples, care should be taken to include only those items that support the intended rule, all exceptions being scrupulously avoided. Care should also be taken to highlight the regularities, with special devices (e.g., underlining), if necessary.

Many teachers would find it convenient to use an extra blackboard or a roll-up board (see below) to present the examples. When such a board is used, the teacher can take his own time to arrange

the material beforehand, and display it at the appropriate stage in the lesson. This procedure is safer and therefore commendable, but care is needed to make the pupils practise all the examples orally before they are presented for formulation of the rule.

13.04 THE ROLL-UP BOARD

This is a simple device consisting of a piece of dark-coloured plastic sheet with two battens or rollers at top and bottom, fixed in the manner of a wall-map. It is inexpensive and is readily available in the market. (The teacher himself can also make such a simple board by fixing two wooden battens or rollers to a 100 cm $\times$ 70 cm plastic sheet.) In view of the inadequacy and the unsatisfactory condition of the blackboards in our schools, every teacher should have a number of such boards as part of his personal kit.

The roll-up board can serve most of the purposes of the blackboard. It has an added advantage in that it can be conveniently carried and quickly put up in the classroom. The teacher can write the material leisurely during off time and put it up at the right moment in the lesson. This not only saves time but also relieves the teacher of the avoidable burden of carrying the material in his head and writing it properly during teaching.

13.05 CHARTS AND TABLES

Large wall-charts and tables can be used for development of all the four skills as well as for imparting the essential knowledge of structures and vocabulary. Pupils can read sentences from charts and tables and write them. Large readymade substitution tables will be found particularly helpful. The teacher can take the help of books like A.S. Hornby's *The Teaching of Structural Words and Sentence Patterns* and make such tables on all the teaching points of the syllabus. Once prepared, they can be used year after year. Many charts and tables on the syntactic structures and vocabulary are available in the market. Pupils themselves can also prepare some of the charts and tables under the guidance of the teacher.

In the early years the pupils can read sentences and rhymes from charts. This will be found very helpful in choral recitation of rhymes and jingles. They may also say minimal pairs of words and sentences from a chart in pronunciation drills. A big chart

showing the direction and the order of the strokes for writing the letters of the alphabet (as shown in 11.13) may be permanently hung on the classroom wall and pupils advised to consult this when writing. In teaching grammar, the examples for comparison and generalisation can be written on charts and used year after year. In such charts contrasting colours can be used to focus attention on a particular point. Similarly, illustrative sentences on all new vocabulary items in a lesson can be written on a chart and displayed at the appropriate stage. Suitable model paragraphs can also be written on charts to enable pupils to write parallel paragraphs.

Each school should try to have a good collection of such charts and tables. They should be stacked neatly on a stand (like the one used for wall-maps) and properly labelled (e.g., class, lesson number, etc.) for quick identification. Each item should also have 'Instructions for Use' written on the back. The letters in the charts and tables should be large enough to be visible from the last rows of the class and the entire work should have a neat and tidy look. Needless to say, the material in every chart and table should be planned carefully so that it can serve the purpose for which it is intended. It is, therefore advisable to make a draft and write out the 'Instructions for Use' before making the final copy. This will enable the teacher to check the draft for any flaw in the selection or arrangement of the material.

13.06 FLASH-CARDS

Cards containing letters, words, phrases, sentences, etc., are a very useful and inexpensive aid in teaching English. The letters in the cards should be sufficiently large so that when the teacher puts up a card the pupils on the last benches can read it without difficulty. Whenever necessary, the cards can be stuck to a corkboard (a board with a layer of corksheets on the top) or to the wall by one of the techniques suggested for putting up cut-out. (See below.)

These cards can be used for a variety of purposes. For example, for teaching reading by Look-and-Say method they are indispensable. Pupils can also practice sentence-making, word-making, etc., by combining the parts written on these cards. They can also be used in teaching spelling by the technique of 'delayed copying' discussed in 11.15. This can be easily extended to copying of sentences. Small cards containing various labels,

instructions, notices, etc., (e.g., *This is the teacher's table, What is this? Don't sit on the window-sill, etc.*) can be written out by the pupils and stuck on to various objects in the classroom. This would be an interesting exercise in writing, and at the same time, a convenient device for keeping various structures and vocabulary items constantly in full view of the class.

13.07 CUT-OUTS

Small figures of people, animals, birds, etc., cut-out from magazines and newspapers can be excellent teaching aids. If they are mounted on cardboard, they would become more versatile and at the same time durable. To make such a cut-out the picture is first pasted on the cardboard and then carefully cut along the outline of the figure in the picture. These mounted figures look almost like three dimensional models and can be used like puppets to create interesting groups and situations. (For use of MODELS see 10.16 (i).) The cut-outs can be stuck to a flannelboard (See below.) or to a cork-board. If a string is kept stretched along a wall-batten or along the top frame of the blackboard, the cut-outs can be quickly hung from this string with the help of paper-clips or with small hooks stitched to them. A more enterprising teacher may even use magnets to display the cut-outs or similar other items. All he needs is a length of ordinary steel strap (the kind used for strapping packing-boxes) and a few bits of permanent magnet (about 2/3 cm long). If the strap is nailed along the wall-batten or the top frame of the blackboard, any picture or card can be made to stay put by placing it on the strap and then placing on it a piece of magnet. Cut-outs can also be made to stand on the table by fixing a piece of wood as a pedestal. A collection of cut-outs stored under different labels, such as, A Family Group, A Road Accident, In the Market, On the Field, etc., will be an invaluable aid for the teacher.

13.08 THE FLANNELBOARD

When a small piece of cloth with a rough surface (e.g., flannel, Khadi, etc.) is pressed lightly against a cloth with a similar surface it sticks on the cloth, much in the manner of cotton wool or fluff sticking on woollen cloth. Therefore, if a board is covered with such a sheet of cloth and a piece of such material (or sandpaper) is pasted on the back of a cut-out, the cut-out will stick on the board

when lightly pressed against it. Such a board is called a **FLANNEL-BOARD**. This board has a great advantage in that pictures can be arranged and rearranged with the greatest ease. Various actions can be shown by putting up or taking off pictures in quick succession.

Instead of having a board covered with flannel, it is also possible to make an improvised flannelboard by simply throwing over the blackboard a piece of old blanket or similar cloth. The pictures or cards can also be backed with similar material or pieces of coarse-grained sandpaper. The teacher can conveniently carry this 'magic cloth' and pictures in his bag and the children will greatly enjoy the show. As already indicated, photographs, flash-cards, etc., can also be displayed on the flannelboard. When so displayed, the cards can be quickly shifted about to arrange and re-arrange words, phrases, sentences, or even paragraphs.

13.09 WALL-PICTURES

Large pictures showing, for example, a street scene, a market place, a playing field, etc., can be very effective for oral practice and for writing connected sentences. A series of such pictures can also be used to narrate a story in the manner of the popular comics. Wall-pictures are available in the market, but a teacher can easily make his own. The picture need not be perfect. Figures can be traced from magazines or drawing books. Even cut-outs can be pasted on a large sheet of paper to make an interesting wall-picture. Use of a variety of colours will make the picture attractive.

Here is an example of a wall-picture that can be easily made even by a teacher who feels he is 'absolutely hopeless' in drawing! The picture can be used to practise the simple present tense and some *wh*-questions:

Take a sheet of drawing-paper (about 80 cm × 60 cm) and trace on it outline maps of, say, Assam, Africa, Burma, Australia, Saudi Arabia and New Zealand. (The maps can be traced in rows of twos or threes.) Collect from magazines (or trace from drawing books) medium-sized pictures of a rhino, a lion, an elephant, a kangaroo, a camel and a kiwi. Cut the figures and paste them on the maps of the countries where each of these animals is found. Draw below each map (or paste cut-outs) pictures of the usual food of the animal, e.g., grass, meat, insects,

etc. Fix two battens at top and bottom of the sheet; and, for hanging the picture, loop up a length of string at the middle of the top batten. The wall-picture is now ready.

To use this picture, pupils should be able to identify the maps, the animals and their food. When they have done this (with the help of the teacher, if necessary), they can practise question-answer sequences like the following:

P₁: What is this?

P₂: It's a rhino.

P₁: Where does it come from?

P₂: It comes from Assam.

P₁: What does it eat?

P₂: It eats grass. etc.

Pupils in pairs can stand near the picture and pointing to each animal they can ask and answer questions in turn.

13.10 THE FLIP CHART

If two cardboard sheets are hinged up at the top they can be made to stand on the table with the two sheets forming the two sides of a triangle and the surface of the table its base. A series of pictures depicting a story or an incident can be pasted on cardboard and hinged together in this manner, and the sequence can be shown to the class by turning over (i.e., flipping over) the pictures one by one. Such a device is called a FLIP CHART. The advantages of a flip chart over a series of wall-pictures are that it can be carried conveniently, and can be used with greater effect to rouse pupils' curiosity; because until a picture is flipped over, the next picture remains covered. This simple device has therefore some of the dramatic quality of the slide or the film projector, its more prosperous cousins. To make the flipping smooth and to create a dramatic effect by a sudden change of the scene, the pictures should be hinged with wire rings; or better still, with a coil of wire as in some photo albums, desk calendars, etc.

13.11 CUE-SHEETS

Slips of paper containing cue words and sentences, as illustrated in 8.16(viib), can be used very effectively for organising oral practice. Such slips are particularly useful in group work. Pupils in two rows can sit facing each other and, by looking at the

cue-sheets, put and answer questions. Once this activity is set in motion it can go on without the intervention of the teacher.

13.12 ADVERTISEMENTS

We generally think of advertisements as having only one purpose: helping the manufacturers to sell their products. But some advertisements can be excellent aids in teaching English. A good advertisement has two sterling qualities: (1) it attracts attention to itself, and (2) its slogan is short and striking enough to be remembered easily. Both these can help in learning the language. By displaying carefully-selected advertisements in English and encouraging the pupils to collect such advertisements the teacher can help them to learn many useful patterns embodied in the slogans.

Sometimes an advertising slogan deliberately violates a grammatical rule or coins a new word, just to attract attention. Since such deviations and neologisms usually highlight an important syntactic or morphological rule of the language, these slogans can also be profitably exploited to fix the rule in the minds of the pupils.

13.13 SOPHISTICATED AIDS

Apart from the simple aids discussed above, there are other more expensive and sophisticated aids. Some of them are:

- (a) Radio
- (b) Tape Recorder
- (c) Slide Projector
- (d) Overhead Projector
- (e) Film Projector
- (f) Television
- (g) Language Laboratory
- (h) Video Tape/Cassette Recorder

As already observed, most of these aids are still very scarce in our schools. Further, to use an aid like the tape-recorder effectively, special training is necessary; otherwise, precious class time may be wasted in fiddling with these gadgets. Moreover, it will have been seen that there are still a large number of other aids which are within the reach and competence of every teacher. It is, therefore advisable to make full use of the simpler aids before

going in for the more sophisticated ones. Also, the teacher should study the literature on the use of these aids before using them in class.

However, whenever possible the teacher and the pupils should listen to the radio broadcasts and other recorded material and see English films and television programmes. Indeed, for developing listening comprehension and improving pronunciation these audio-aids seem almost indispensable.

13.14 POINTS TO PONDER

1. How would you justify the time and labour required for preparing the teaching aids for a lesson? Think of a particular lesson and say how it would be better with aids than without them.

2. How would you minimise the time and labour required for preparing and using visual aids?

3. Indiscriminate use of aids may distract pupils' attention from the teaching-points in the lesson and may even create discipline problems for the teacher. How would you avoid these dangers?

4. How would you teach listening comprehension without the help of a sophisticated audio-aid like a tape-recorder or a radio?

5. It is essential to sort out and store the visual aids systematically under appropriate headings. What kinds of headings would you use for your (a) Charts and Tables, and (b) Cut-outs?

13.15 TASKS TO TRY

1. Make five substitution tables to teach five teaching-points in the syllabus for the class you have been teaching.

2. Make a wall-picture to teach a composition piece. Write on the back of the picture the sentences that can be practised with the picture.

3. Collect and make a set of cut-outs to teach the present continuous tense.

4. Get hold of a book on matchstick drawing (e.g., J.S. Crichton's *Blackboard Drawings*) and practise the drawings that would be useful to you.

5. Make a list of the labels and notices (See 13.06.) that your pupils can display in the class.

ORGANISATIONAL ACTIVITIES

14.01 BUDGETING OF TIME

For any organised activity it is essential to first ascertain the time available for the activity. This having been done, the subsequent logical steps are to break up the activity into a number of phases and then to apportion a part of the time to each of these phases. For successful teaching of English, therefore, the first task for the teacher is to ascertain the total number of teaching periods that would be available to him during the academic year. He should then break up the prescribed syllabus into a number of groups or units and allocate the required number of periods to each of these units. In selecting the items in the units the principles of grading should be followed to put similar items together. (See 8.12.) In arriving at the total number of periods, it is necessary to make allowance not only for the usual holidays, vacations, examinations, annual sports, etc., but also for unforeseen cancellation of classes on account of half-holidays, teacher's casual leave, etc. Besides, sufficient number of periods should also be set apart for class tests and remedial lessons.

With Structural Readers the division of the syllabus into units is comparatively easy, because these Readers usually follow the principles of grading mentioned above, and, therefore, all that the teacher has to do is to combine consecutive lessons into manageable units. But this is only a minor part of the job. The more important part of it, in fact, the primary consideration behind such careful allocation of time, is to ensure that sufficient time is provided for development of each skill and that no one skill receives greater attention at the cost of the others. Making such a balanced scheme of work is a complicated task and needs careful attention to various details,

In our schools this balance is sought to be achieved by the simple process of dividing the activities into lessons in prose, poetry, grammar, composition, etc., and allocating a certain number of periods to each of them, usually on the basis of some prescribed textbooks. And for all practical purposes, these lessons (as well as the textbooks) are regarded as independent entities, without any relation with one another. This may be convenient, but it cannot guarantee uniform development of all the skills. Usually, the Reader gets the lion's share of the time, for the reading of this book from cover to cover is regarded as completing the syllabus. It is because of this reason that the teacher is usually reluctant to reduce the number of periods for the Reader; and, as a result, sufficient attention cannot be paid to the development of the other skills. It is often forgotten that the Reader only sets out the teaching points of the syllabus and provides some reading material and exercises for the pupils. Therefore, the Reader, at best, can only be a useful aid in the hands of the teacher. To achieve the objectives of teaching English, it is necessary to devise suitable activities for each skill. The lessons in grammar and composition should be thoroughly integrated with the syllabus and should go hand in hand with the lessons in the Reader. For this, the text lessons and the related items of grammar and composition (which are usually in separate books) should be taught as one unit. When this is done, the lessons in grammar and composition will, in effect, be lessons in reading the textbook; and consequently, more periods could be devoted to these activities without reducing the total number of periods for teaching the Reader.

14.02 THE UNIT PLAN

The best way to set about the task of making a balanced scheme of work is to begin by making a plan for each unit. Such a plan, known as a UNIT PLAN consists of a number of related lesson plans (as shown in the chapters on the skills) with varying degrees of emphasis on different skills. From these lessons it should be possible to compute the total amount of time for each skill in the whole unit. Of course, at this stage it may not be possible to work out all the lessons in detail, but an experienced teacher would be able to make a fair estimate of the time that could be devoted to each skill in a lesson. A table like the one given below may be used to find out the time for each skill and knowledge in a unit.

(In the table the figures in the columns give the time in minutes.)

Unit No.:

LESSON NO.	KNOWLEDGE		SKILLS				TO-TAL
	Struc-ture	Vocabu-lary	Listen-ing	Speak-ing	Read-ing	Writ-ing	
Lesson 1	10	5	5	15	5	5	45
Lesson 2	—	10	5	5	20	5	45
Lesson 3	—	10	5	5	20	5	45
Lesson 4	—	5	5	10	—	25	45
Total	10	30	20	35	45	40	180

From this table it will be seen that in a single unit it is possible to have lessons in grammar (Lesson 1) and composition (Lesson 4) besides lessons in reading (Lessons 2 and 3), all the lessons being related to the structures and vocabulary in the reading lessons.

Once the allocation of time to each objective in the units has been computed it becomes easy to check the emphasis on different objectives in the whole course. For this purpose it would be found convenient if the entire academic session is divided into three or four terms. The total number of periods available in a term should be carefully worked out (after making necessary allowances as suggested in 14.01 above) and an appropriate number of units (corresponding to the number of available periods) should be allocated to each term. The amount of time for each skill in the whole term can then be found out by adding up the time for the skill in the units. The time thus arrived at should be converted to percentages of the total time available for English in the term and checked against the norms or the design (as in the case of the Unit Test, 12.14) for the whole session. Any imbalance can now be removed by increasing or decreasing the time for a skill or skills in some of the units. For example, if the columns (A) and (B) below give respectively the norms for the whole session and the actual time allocations found for a particular term, then it would be necessary to increase the time for speaking and writing by

making proportionate reduction in the time for reading in some of the units.

			(A)		(B)
(a)	Knowledge of structure	...	10%	...	7%
(b)	Knowledge of vocabulary	...	10%	...	8%
(c)	Listening	...	10%	...	11%
(d)	Speaking	...	25%	...	9%
(e)	Reading	...	20%	...	54%
(f)	Writing	...	25%	...	11%
			100%		100%

14.03 STEPS IN MAKING SCHEME OF WORK

The various steps in making a balanced scheme of work may now be summed up as follows:

- Step 1 : Set the norms for different objectives (in terms of percentage of time to be devoted to each) in consultation with experts or according to your best judgment.
- Step 2 : Break up the syllabus into convenient units.
- Step 3 : Make rough unit plans to determine the number of teaching periods and the amount of time for each objective in the units.
- Step 4 : Divide the academic session into terms and find out the minimum number of periods likely to be available in each term.
- Step 5 : Allocate appropriate number of units to each term in accordance with the number of periods in the term.
- Step 6 : Add up the time for each objective in the units of a term and convert it into a percentage of the total time (i.e., periods) in the term.
- Step 7 : Compare the figures with the norms and remove imbalances by making necessary adjustments in the units.

14.04 PRACTICAL CONSIDERATIONS

From the procedure described above it will be clear that unless the teacher faithfully adheres to the time allocations in the individual

lessons, this exercise in making the scheme of work would be meaningless and a complete waste of time and energy. Therefore, before actual teaching it is necessary to plan each lesson thoroughly so that the lesson proceeds smoothly and without any waste of time. However, the allocation of time may not be very accurate in the first instance. But with experience over a number of years it is possible to arrive at a practicable time schedule for each lesson.

Teachers sometimes complain that it is not possible to teach the course in the allotted time. The reasons usually put forward are: (a) the syllabus is too heavy and cannot be properly covered in the available time, and (b) the pupils were not taught properly in the lower classes and as a result they cannot proceed at the pace expected of them.

As regards the first reason, it is likely that the syllabus is a bit too heavy. But it is also equally likely that the syllabus *appears* heavy because of the second reason. Further, the pupils will have to cover a certain minimum amount of language material in a time-bound course, and the syllabus makers, who are experts in the field, must have taken all factors into consideration at the time of framing the syllabus. Unless they had considered the syllabus practicable, they would not have recommended it. Therefore, before we conclude that the syllabus is too heavy, we must try to consider all the relevant aspects.

And this brings us to the second reason listed above—the one that seems to be responsible for the first. One of the apparent disadvantages of the structural syllabus is its CUMULATIVE APPROACH which presupposes mastery of the earlier items for learning a new item. But this also applies to other subjects. For example, in arithmetic the pupils must first master addition and subtraction before learning multiplication or division. Therefore, it is natural that the pupils would not be able to learn at the expected rate if they were not taught properly in the previous classes. And for this the blame seems to rest on the teacher himself. If he had done his earlier work properly, this problem would not have arisen. For example, the pupils in Class VI cannot proceed with the lessons because they were not taught properly in Class V. And before concluding that the syllabus for Class VI is too heavy, we should examine whether the 50 or so teaching points in the syllabus for Class V cannot be taught properly in one academic year.

This perennial problem of paucity of time (the one single problem which nullifies in one convenient stroke all suggestions for improvement) needs dispassionate and objective consideration. It is quite likely that since the teacher has the preconceived notion that the syllabuses cannot be covered in the given time and therefore the pupils could not have been taught properly in the previous classes, he does not make sufficient effort to prove conclusively that the syllabus is indeed impracticable.

One way to break this endless chain of every teacher blaming his predecessor and thereby losing confidence in his own effort is to allow a teacher to teach a particular batch of pupils (not a particular class) throughout the school course. The same teacher should move to the next higher class as his batch is promoted. This may give rise to some administrative problems, but they are not insoluble. It is well to remember that every change brings with it unfamiliar situations and fresh problems; and making a change, in practical terms, means facing these situations effectively and solving the concomitant problems.

14.05 SCHEME OF EXAMINATIONS

Making and following a balanced scheme of work has other practical advantages. One such advantage relates to the holding of terminal and annual examinations. If the same scheme of work is followed by all the schools in a locality, it would be possible to hold these examinations at the same time in all the schools and the same question paper can be used by all of them. The use of such a common question paper has a number of advantages. For instance:

- (a) The cost of printing the question paper would be much less.
- (b) The services of an expert paper-setter available in any one of the schools can be utilized by all the schools.
- (c) Backward schools and easy-going teachers would be compelled to strive for improvement.
- (d) Holding of examinations in a locality at the same time will also make it possible to adjust the time to suit other seasonal activities of the community, e.g., planting, harvesting, local festivals, etc.

Some schools in our country have already adopted such a

common examination scheme under a regional Examination Board or similar organisations. However, it is sometimes argued that a common question paper in English is not possible unless all the schools in the locality use the same Reader. But it is not essential. It is quite possible to have a common question paper even when the schools use different Readers (following the same syllabus). All that is necessary is to have a few alternatives so far as the questions on the 'contents' of the texts are concerned. In a way such diversity seems all the more desirable, for it would draw the attention of the teacher and the pupils to the actual teaching points of the syllabus.

Needless to say, besides these somewhat formal examinations there should be periodic class tests (both oral and written) at frequent intervals. These tests can be conducted by the teacher himself according to his own convenience and needs, and without any elaborate preparation or formal question papers.

14.06 STAFF COUNCILS

The success of a school course depends not merely on the efforts of the individual teachers but on the team-work of the whole staff. For effective team-work each teacher must know what his colleagues are doing in the class. This will help him to avoid repetition and base his teaching on the things already known to his pupils. This is particularly necessary for teaching English because here the teacher has to be constantly on the look out for interesting things and ideas familiar to his pupils in order to present the language material in meaningful situations. He has also to work in close co-operation with the teacher of the mother tongue for mutual help in many common areas of language teaching. Further, as already noted, it is a common practice in our schools to divide the English course into lessons in prose, poetry, grammar, composition, etc.; and more often than not, these lessons are given by different teachers. But since all these lessons relate to the same course and are to be integrated into the units (See 14.02 above.), it is obvious that all the teachers teaching these lessons must work as one man.

To ensure such team-work and close co-operation among the members of the staff, there should be a regular forum, sometimes called a Staff Council, in every school. This Council should meet regularly (say, every other week) to take stock of the work done

in different classes and subject-areas and thrash out the academic and administrative problems of the school. Such meetings will enable the teacher to assess the progress and the problems of his pupils in other subjects and devise his strategy accordingly.

14.07 ENGLISH TEACHERS' ASSOCIATION

Closely connected with common Examination Boards and Staff Councils is the idea of having a suitable forum exclusively for the teachers of English. There are many organisations of various professional groups, including different categories of teachers. But since most of these organisations are usually busy looking after the professional interests of the teachers as a whole and since the academic interests of the members are rarely common, these organisations cannot provide a suitable forum for any worthwhile discussion of academic matters; nor can they help much in solving the problems facing the teachers of a particular subject. It is therefore desirable to have a smaller organisation of the teachers of English for exchange of views, dissemination of new ideas, improvement of teaching and solution of problems pertaining to the day-to-day work of the classroom teachers of English. There is an all-India organisation, The English Language Teachers' Association of India, with headquarters at Madras; but it is also necessary to have regional or sub-divisional Associations in order to bring the teachers into closer and more frequent contact with each other. Such an Association, if properly organised and kept strictly confined to academic matters, can contribute a lot towards the improvement of the standard of teaching English. Some of the many activities that such an Association can organise are:

- (a) Arranging informal meets of the teachers of a locality at regular intervals
- (b) Arranging State or district-level seminars to which eminent experts may be invited to take part
- (c) Circulation of handouts, prepared by experts, on various aspects and problems of teaching English
- (d) Publication of a regular journal for dissemination of new ideas and techniques of teaching English
- (e) Organisation of refresher courses, workshops, etc., in collaboration with other agencies like the School Board, the training colleges, government departments, etc., for improvement of the teachers' command of English

- (f) Co-operation with the School Board and the regional Examination Boards in the preparation of syllabuses, textbooks, question papers, etc.
- (g) Helping the schools in the preparation of their scheme of work in English
- (h) Preparation and distribution of inexpensive visual aids
- (i) Organising Action Research programmes in schools
- (j) Organising various co-curricular activities among pupils to supplement the curricular activities in English. etc.

14.08 CO-CURRICULAR ACTIVITIES

Classroom teaching alone is not sufficient to achieve the objectives of teaching English. It is therefore essential to supplement classroom teaching with co-curricular activities specifically designed to promote pupils' learning of English. In fact, because of the strong motivational element, these activities may sometimes be found to be more effective than the curricular ones.

Since these activities are meant to supplement regular class teaching, it is necessary to plan them systematically and regard them as part of the scheme of work. This can be done by drawing up a Calendar of Activities for a term or for the whole academic session along with the scheme of work. The Calendar may show only the dates and the kinds of activity, and it should be hung up on the Notice Board to enable the pupils to prepare themselves in advance. It is also desirable to introduce a system of Internal Assessment to award marks to the pupils on the basis of their participation and performance in the co-curricular activities.

The following sections contain a few suggestions for activities that can supplement classroom work in English.

14.09 PLAY ACTING

Small playlets can be effectively used to improve pupils' command of English. It is not always necessary to make elaborate arrangements for stage, costumes, etc., for these plays. Some of the plays may take only a few minutes and can be performed in the classroom itself. To introduce a greater element of fun, the pupils may wear improvised masks, which can be made by the pupils themselves.

Most of the children's books have such plays in them. There are also books of plays suitable for children. One such book that

easily comes to mind is G. Broughton's *Two-Minute Plays*. The plays in it are usually in the form of a dialogue, with some action, around an interesting theme. These plays, adapted to our culture and local conditions, where necessary, can be easily acted out in the classroom. A resourceful teacher can himself write out such playlets for his pupils. He may, for example, adapt stories from books like *Aesop's Fables* for writing the plays.

The pupils of the higher classes can be made to enact interesting scenes or even a whole play in English on some specific occasions, e.g., Parents' Day. The English teacher should also take the initiative to form a school Dramatic Society to promote this activity.

It should, however, be remembered that though play acting may be fun for the pupils it is serious work for the teacher. He should not only plan the activity systematically and guide the pupils in the performance, but should also see to it that they memorise their parts thoroughly and say them with correct articulation, stress and intonation. The plays for the lower classes should be short and have only a few characters. Therefore, it is necessary to have a number of such plays on a day to involve as many pupils as possible. Here, the stress should not be so much on histrionic talent as on the ability to memorise and say the lines correctly. The parts should be distributed well in advance and the teacher should check occasionally to see whether the pupils have been rehearsing them correctly.

14.10 DEBATING COMPETITION

Debating is also a popular co-curricular activity in our schools. Debating in English should, however, be viewed primarily as practice in speaking English rather than as practice in debating as such. Most pupils fight shy of taking part in debating in English because they are required to speak almost extempore, as should be the case in a proper debating competition. But this should better be left to the debating in the mother tongue. There is perhaps no harm if, for our purpose (i.e., practice in speaking), the pupils are allowed to prepare their arguments in advance. For this, it may even be necessary to pair off the competitors, one making a point and the other refuting it. This may not be proper debating, but it would certainly encourage more pupils to take part.

A word of warning, however. The teacher should only guide the pupils in preparing the arguments in their own words. He should never make them repeat parrot-like anything written out by him.

14.11 EXTEMPORE SPEECH COMPETITION

This is also a very popular competition in our schools. But generally there are fewer competitors in English than in the mother tongue. The reason is quite obvious. Most such competitions seek to fathom the competitor's depth of knowledge rather than his ready wit and eloquence. To encourage more pupils, the topics should be easy and interesting. And the aim of the competition should be to judge the competitor's capacity to speak coherently and in an interesting manner on the given topic, and not his knowledge of facts and profundity of ideas.

14.12 ELOCUTION CONTEST

Informal and formal contests in speech making can also be an interesting, and at the same time fruitful, activity. To make it more lively, the pupils may play various roles, e.g., the Minister for Education inaugurating the Annual Sports of the school, a doctor addressing the children on the importance of cleanliness, a travelling salesman addressing a group of prospective customers, etc.

14.13 RECITATION

Recitation in English is also an enjoyable activity for the children and can improve their command of the language in a number of ways. (See teaching of poetry, 10.22.) A point worth making here is that recitation is not reading. Pupils must therefore memorise the poem they want to recite. Pieces for recitation should be selected carefully to suit the age and the grade of the pupils. Recitation of simple nursery rhymes and jingles may be great fun for the young children, but grown-up boys and girls would not relish them much. Further, it is not always necessary to set a whole poem for recitation. Selected dramatic passages from plays (e.g., the speeches of Antony and Brutus in *Julius Caesar*) can also provide interesting pieces for recitation. Some of the pieces can also be dramatised. For instance the two speeches

from *Julius Caesar* can be presented by pupils in pairs, one playing Antony and the other Brutus. Use of costumes and some stage setting would further enliven the performance.

Where possible, pupils should be given opportunities to listen to model recitations. Commercial records and cassettes of such recitations are available in the market.

14.14 CLASS MAGAZINE

Various contests in writing can be organised for promoting learning of English through co-curricular channels. The school magazine also provides an effective medium for practice in writing. Apart from these, every class should be encouraged to bring out their class magazine. This magazine can be hand-written and brought out more frequently (say, every month) than the more expensive school magazine. Such a magazine would also be nearer to the pupils' heart and would provide greater scope to them. To motivate the pupils to strive for improvement, class-wise competition may be arranged and the best magazine rewarded.

14.15 WALL MAGAZINE

A board can be fixed on the wall outside the classroom and the pupils may put up on it short compositions in English, e.g., jokes, anecdotes, proverbs, quotations, short stories, poems, etc. To make the activity systematic and orderly, an Editor may be selected every month. As an incentive, there may even be a contest for 'The Best Contributor of the Month'.

14.16 READING CONTESTS

Systematic contests in reading can also be introduced to improve pupils' reading comprehension. For this purpose, the teacher should suggest the titles of suitable books for the pupils to read in the Library Reading period (it is possible to have such a period on the time-table) or at home. Periodically, the teacher should check through suitable oral questions (as suggested in 14.19(3) below) the number of books a pupil has read. A record should be kept and the pupil reading the largest number of books rewarded.

14.17 THE HOUSE SYSTEM

To infuse pupils with greater enthusiasm and a spirit of healthy

competition in co-curricular activities, the class may be divided into groups. One such popular system is to divide them into Houses. The Houses may be named after eminent persons or local heroes, e.g., Radhakrishnan House, Nehru House, Lachit House, etc. When allotting the pupils to different Houses the teacher should see to it that each House has about equal number of bright, average and backward pupils. One of the pupils can be elected as the leader of the House. The achievements of the pupils in various co-curricular activities should be displayed House-wise on a board to enthuse the pupils to improve the position of their Houses at the next contest.

The same House system can be extended to all the classes in the school (all the classes having Houses with the same names) and the collective achievements of the members of a House in different classes can be displayed against the name of the House. This would ensure wider co-operation among the pupils as the senior pupils would readily come forward to help the junior members of their House.

14.18 POINTS TO PONDER

1. What are the difficulties that you would face in making and implementing a balanced scheme of work as suggested in this chapter? How would you overcome them?
2. On what basis would you break up a syllabus into units? How would you integrate the lessons from different textbooks (the Reader, grammar, composition, etc.) into these units?
3. How would you utilize the periods set apart for class tests and remedial lessons?
4. What practical measures would you take to ensure that the allotted amount of time is devoted to each objective in a lesson?

14.19 TASKS TO TRY

1. Make a scheme of work for your class on the lines suggested in this chapter.
2. Make a detailed Unit Plan and teach it to see how realistic your time allocations were. (You should take the help of a colleague to note the time you devote to each objective in the lessons.)

3. Make a Reading List of 10 books for your pupils and make questionnaires on them to check pupils' reading.
4. Collect a few children's books containing playlets suitable for your pupils.
5. Write a playlet for your class adapting a popular joke.

RECOMMENDED READING

A. GENERAL

1. Allen, W. S. : *Living English Speech*
2. Billows, F. L. : *The Techniques of Language Teaching*
3. Christophersen, P.
& Sandved, A.O. : *An Advanced English Grammar*
4. Eckersley, C.E. : *A Comprehensive English Grammar for*
& Eckersley, J. M. *Foreign Students*
5. French, F. G. : *The Teaching of English Abroad: Vol. I,*
II, III
6. Gurrey, P. : *Teaching English as a Foreign Language*
7. Hornby, A. S. : *A Guide to Patterns and Usage in*
English
8. ----- : *The Teaching of Structural Words and*
Sentence Patterns: Vols: I & II
9. Lado, Robert : *Language Teaching*
10. ----- : *Language Testing*
11. Lee, W. R. : *Language Teaching Games and Contests*
12. Lee, W. R. : *Simple Audio-Visual Aids to Foreign*
& Coppen, H. *Language Teaching*
13. O'Connor, J. D. : *Better English Pronunciation*
14. Palmer, F. R. : *A Linguistic Study of the English Verb*
15. Rivers, W. M. : *Teaching Foreign Language Skills*
16. Whitehall, H. : *Structural Essentials of English*

B. ADVANCED

1. Allen, J. P. B. & : *Edinburgh Course in Applied Linguistics: Vol. 3*
Corder, S. Pit (Ed.)
2. Allen, H. B. (Ed.) : *Teaching English as a Foreign Language*
3. Corder, S. Pit : *Introducing Applied Linguistics*

4. Gimson, A. C. : *An Introduction to the Pronunciation of English*
5. Halliday, M.A.K. : *The Linguistic Sciences and Language Teaching et al.*
6. Mackey, W. F. : *Language Teaching Analysis*
7. Palmer, F. R. : *Semantics*
8. Quirk, R. & Greenbaum, S. : *A University Grammar of English*
9. Wilkins, D. A. : *Linguistics and Language Teaching*
10. Zandvoort, R. W. : *A Handbook of English Grammar*

C. DICTIONARIES

1. *The Advanced Learner's Dictionary of Current English*
by A. S. Hornby, E. V. Gatenby and H. Wakefield
2. *English Pronouncing Dictionary*
by Daniel Jones

SUBJECT INDEX

Except where otherwise indicated, the references are to section numbers.
Phonetic symbols are placed at the end of the appropriate letter/section.

- Abbreviations 6.10
- Absolute phrase 4.21
- Acronyms 3.15, 6.10
- Action research 14.07
- Active vocabulary 10.13
- Adam's apple 2.07
- Addition drills 8.16(iii)
- Ad-hoc* rules 7.02, 7.06, 8.15, 8.22, 9.11, 12.17, 13.03(iii)
- Adjectival group 4.09, 4.22-25
- Adjectivals 4.26
- Adjective
 - degree forms 3.03(vi)
 - order 4.12
 - kinds 4.12, 4.23
 - definition 4.22
 - complement 4.22, 4.24
 - modification 4.22-25
 - as adverb 4.23
- Adjunct 4.05
- Administrability of tests 12.04
- Advanced Learner's Dictionary of Current English (The)* 2.06, 4.06, 4.10
- Adverb
 - particles 4.06
 - as adjective 4.26
 - difficulty of identification 4.27
 - positions and definition 4.28
 - modification 4.29
 - classification 4.31
 - order 4.32
- Adverbial group 4.09, 4.27-29
- Adverbials 4.29-30
- Advertisements, as teaching aids 13.12
- Affixes 3.01
- Affricates 2.09-10, 2.11(iii)
- All India Radio 13.02(iv)
- Allocation of time in teaching 14.02-03
- Allomorphs 3.03(i)
- Allophones 2.05
- Allophonic variations 2.11(ii-iii)
- Alphabet 2.06, 6.01, 6.05; teaching to write 9.14
- Alphabet method of teaching reading 10.06(i)
- Alveolar, articulation 2.10
- Alveolar ridge 2.07
- Analogue 4.17
- Analytic language 4.06
- Anglicist movement 1.01
- Annual examinations 14.05
- Anomalous finites 4.16
- Answer sheet 12.14(iii)
- Antonyms/Antonymy 5.14, 10.16 (viii)
- Apostrophe 3.03(ii)
- Appreciation questions 10.19
- Appropriate preposition 4.24
- Articulation 2.04, 2.10
- Aspirated sound 2.05, 2.11
- Assamese
 - acceptable English consonant equivalents 2.11
 - acceptable English vowel equivalents 2.17
- Associated vocabulary 5.16, 8.11(ii), 10.16(x)
- Atomistic approach 10.06
- Audio-visual aids Chap. XIII
- Auditory memory 7.05, 11.14
- Aural-oral skills 7.05, 9.01-04
- Auxiliaries 4.06, 4.15-17, 4.20, 4.41
- Availability of word 8.11(ii) /ai/, /au/,

Subject Index

- əʊ/2.14, 2.18, 2.19(iv)
- /a:/, /ʌ/ 2.14-15, 2.17(iii)
- Back of tongue 2.07
- Back vowels 2.15(ii)
- Backward chaining 2.24
- Balanced scheme of work 14.01-04
- Bare infinitive 4.16
- Base form of verb 3.01, 4.15
- Basic French 8.11
- Basic sentences 4.05
- BBC 2.03, 13.02(iv)
- Bench-wise drill 8.16(vii)
- Bilabial, articulation 2.10
- Blackboard 13.03
- Blackboard sketches 8.05, 10.16(iv), 13.03(i)
- Blade of tongue 2.07
- Blueprint of test 12.13, 12.14(ii)
- Bones of English 4.03
- Bound form/morpheme 3.01, 3.08
- Brackets 6.11
- British Council 13.02(iv)
- British system of education 1.01
- Broad transcription 2.06
- /b/ 2.10
- Calendar of activities 14.08
- Capital letter 6.10
- Cardinal vowel/scale 2.16
- Case form/phrase 3.03(ii), 4.06
- Cassettes 13.02(iv), 14.13
- Central Institute of English and Foreign Languages, Hyderabad 1.06-07, 2.03, 13.02(iv)
- Central vowels 2.15(ii)
- Centring diphthongs 2.18
- Chain drill 8.16(vii)
- Charts 13.05
- Chest pulse 2.21
- Chinese language 1.03
- Chomsky, Noam 4.21
- Chorus drill 9.07
- Class library 8.20(i)
- Class magazine 14.14
- Class tests 12.12, 12.14(iii), 14.05
- Clause 4.03, 4.09, 4.21, 4.35, 6.02, 6.04
- partially deleted 4.13
- Clipping 3.17
- Close transition 2.27
- Close vowels 2.15(i)
- Closed system words 4.06
- Closing diphthongs 2.18
- Co-curricular activities in English 14.08-17
- Collocation 5.15
- Collocational restrictions 5.15
- Colon 6.09
- Comma 6.10-11
- Communication, stage in writing 11.02
- Comparison of adjective 4.23, 5.14
- Complement 4.04(ii), 4.05, 4.14, 4.22
- Completion tests 12.06
- Complex form 3.01
- Complex verb phrases 4.20 (footnote)
- Components of meaning 5.04
- Composition 11.04-10
- Compounds 2.29-30, 3.01, 3.10-13
- Compound tenses 4.17
- Comprehension exercises/questions 4.03 (footnote), 10.19, 11.16(x), 13.03(ii)
- Conceptual meaning 5.04
- Concord drills 8.16(vi)
- Conditional sentences 12.14, 12.16
- Conditioned learning 7.02
- Conjunctions 4.06
- Consonant clusters 2.11(iii), 2.21-24
- Consonants 2.08-12, 2.21
- table 2.10
- Content (and form) 7.01
- Content analysis and weightage in tests 12.13-14
- Content words 4.06
- Contextualised drills 8.17
- Contrastive stress 2.32
- Contrived situations 8.05, 13.02(i)
- Controlled composition 11.05
- Control of structures and vocabulary 1.06-07, 8.10-11
- Conversational speed 7.01
- Conversion 3.16
- Corkboard 13.06

- Correction of errors 8.08(iii-iv), 8.22
- Correlatives 4.23
- Co-text 8.05
- Countable noun 4.10
- Coverage of meaning 5.09, 8.11(iv)
- Critical period of learning 7.02
- Cue, in drills 8.15, 12.16-17
- Cue, sheet 8.16(vii), 13.11
- Cultural meaning 5.05
- Cumulative approach 8.12, 9.11, 14.04
- Cursive script 11.12
- Cut-outs 13.07
- Dash 6.09, 6.11
- Debating competition 14.10
- Degree form of adjective and adverb 3.03(vi), 3.06-08
- Delayed copying 11.15(ii), 13.06
- Delayed plosion 2.23
- Derivational suffix 3.03, 3.06-08
- Design
 - of unit test 12.13, 12.14(i)
 - of unit plan 14.02
- Determiners 4.06, 4.12
- Deviation from normal usage 13.12
- Devnagari 6.05
- Dialect 2.03, 5.07
- Diacritical marks 2.06
- Diaphragm 2.07
- Dictation 9.05, 11.11, 11.15(iii)
- Dictionary, training in use of 10.20
- Difficult sounds for Indian speakers:
 - consonants 2.11
 - vowels 2.17
- Difficulty level of test-items 12.10, 12.14(vi)
- Diphthongs 2.13-14, 2.18
- Direct object 4.04(ii), 4.05, 4.14
- Discourse as unit of thought 10.06(v)
- Distributional restrictions of sounds 2.10, 2.14
- Doubling of letters 6.07(i-iii)
- Dramatisation 8.05, 8.17(iv), 14.09, 14.12-13
- Drills 8.14-18, 9.09, 12.16, 13.09
- Dummy subject 4.38
- /dʒ/ 2.10, 2.11(iv-v)
- /d/. /ð/ 2.10, 2.11(viii)
- Ear training 9.04
- Elocution contest 14.12
- Embedded clause 4.21
- Emphatic sentence 2.32, 2.34
- Empty words 4.06
- Enclosing punctuation 6.11
- End focusing 4.36
- End-position adverbs 4.28, 4.31
- English
 - in India, past and present 1.01
 - and Indian nationalism, languages and literature 1.01
 - as national link language 1.01-02
 - in Constitution of India 1.02
 - as associate official language 1.02
 - as international link language 1.03
 - speakers in world 1.03
 - as mother tongue in India 1.03
 - as official language in states 1.03
 - as a foreign language 1.03
 - as library language 1.04, 1.06
 - in higher education 1.05
 - in school curriculum 1.05-06
 - in everyday life in India 1.06
- English Language Teachers' Association of India (The) 14.07
- English Pronouncing Dictionary 2.03
- English teachers 1.07(iv), 8.09(ii), 14.07
- English teachers associations 10.18, 14.07
- English teachers' journals 14.07
- Error hunting game 8.22
- Errors
 - correction 8.08(iii-iv), 8.22
 - kinds and value 8.22
 - causes 11.06, 12.15
 - analysis 12.15
- Essay-type tests 12.07
- Evaluation (Also see Tests.)
 - effect on teaching and learning 1.07(iii)

- integral part of teaching 8.08(iii), 8.21
- concept 12.01
- tools 12.02
- uses 12.03
- Examinations (scheme of) and Examination Boards 14.05
- Exclamation mark 6.10
- Explanation of word meaning 10.16 (xiii)
- Extempore speech competition 14.11
- Extensive reading 10.07, 10.18, 10.20
- Eye span 10.05
- /e/2.14-15, 2.17(i)
- /ə:/, /ə/2.14-15, 2.17(v)
- /ei/, /əu/2.14, 2.18, 2.19(i-ii)
- Facilitation 7.07
- Factual questions 10.19
- Falling tune 2.34-35
- False analogy 12.15
- Filing systems
 - for test-items 12.13
 - for visual aids 13.05, 13.07
- Film projector 13.10, 13.13
- Films 13.02(v), 13.13
- Finite forms of verb 4.15
- Finite-verb phrase 4.18
- Fixation 10.05
- Flannelboard 13.08
- Flash-cards 10.08, 11.15(ii & viii), 13.06
- Flip chart 13.10
- Focusing of information 2.34, 4.36
- Follow-up measures 12.18
- Foot 2.33, 6.04
- Form (and meaning) 4.01, 5.01, 7.01
- Form (in composition) 11.02, 11.10
- Formal grammar 9.13
- Formulas 2.36, 4.03, 4.34
- Form words 4.06
- Forward chaining 2.11(iii)
- Free adjunct 4.21
- Free composition 11.05, 11.09, 13.03 (ii)
- Free form/morpheme 3.01, 3.08
- Frequency count 8.11
- Fricatives 2.09-10
- Front of tongue 2.07
- Front-position adverbs 4.28, 4.31
- Front vowels 2.15(ii)
- Functional grammar 9.11
- Function words and full words 4.06
- Full stop 6.10
- /f/2.10, 2.11(i & vi)
- General Indian English (GIE) 2.03
- General knowledge drill 8.17(ii)
- Genetive case 3.03(ii), 4.12, 4.26
- Gestalt psychology 8.13, 10.05
- Gestures, in teaching 8.05
- Gesture theory of language 7.05
- Glottal, articulation 2.10
- Glottis 2.07
- Gokak, V.K. 2.03
- Graded exercises in writing 11.16
- Grading
 - language material 8.10-12, 14.01
 - handwriting 11.13
- Graphic substance 4.01, 6.01
- Grammar
 - lessons 9.11-13, 13.03(iii), 13.05
 - formal and functional 9.11-13
 - role in a language course 9.12
- Grammatical meaning 4.03, 5.03
- Grammatical subject 4.36
- Grammatical terminology, use of 9.12
- Grammatical word 5.08, 6.02
- Grapheme 6.02
- Graphemic contrast 11.13
- Graphic-motor skills 7.05
- Graphic signals 6.03
- Graphic structure 2.02, Chap. VI
- Graphic substance and units 6.01-02
- Group drills 8.16(vii), 13.11
- Grouping of pupils 8.16, 8.18, 13.11, 14.17
- Group structure 4.03, 4.09, 4.35, 6.04
- Guessing games 8.18
- Guided composition 11.05, 11.08, 13.03(ii)

Guide to Patterns and Usage in English

(A) 4.08, /g/2.10

Habits, language 7.01, 7.07-08, 8.14, 9.12

Half-close/open vowels 2.15

Handwriting 11.13

Hard palate 2.07

Headed group 4.09

Heavy-duty words 4.06

Hierarchy of structures 2.02, 4.35, 6.02, 6.04

Hindi

—acceptable English consonant equivalents 2.10

—acceptable English vowel equivalents 2.17

Holistic approach 10.06

Homework 9.11, 9.14

Homonyms/Homonymy 5.13

Homophones 2.19(iv)

House system (for grouping of pupils) 14.17

Hyphen 4.23, 4.25, 6.09

Hyponyms/Hyponymy 5.10

/h/ 2.10

IC analysis 3.01, 5.02

Idioms 4.03, 4.33, 5.15

Illustrative sentences 10.16(vi), 13.05

Incompatibility 5.11

Incubation period in learning 8.02

Indian Education Commission (1964-66) 1.02, 1.04-05

Indirect object 4.05, 4.14, 4.40

Individual meaning 5.06

Inductive teaching of grammar 9.12
(Also see *Ad hoc* rules.)

Inferential questions 10.19

Infinitive 4.14-15

Inflectional suffix 3.03, 3.07-08

Inflexions and inflected forms 3.03, 4.03, 4.06-07

Information focusing 4.36

ing form of verb 3.03, 4.14-15

Instincts 7.01

Integration drills 8.16(v)

Integration of activities 9.12, 14.01-02, 14.06

Intelligence test 12.06

Intensifiers 4.06, 4.23

Intensive reading 10.07-08

Interference 7.07

Internal assessment 14.08

Internalisation of grammar 7.02, 8.07
(ii), 9.12International Phonetic Alphabet
(IPA) 2.06

Interpretation stage in reading 10.04

Interrogatives 4.06

Interrogative transformation 4.16(ii),
4.18-19Intonation 2.04, 2.34-36
—teaching 9.10

Intonation focus 4.36

Intra-dental, articulation 2.10, 2.11
(vii-viii)

Intransitive verb 4.15

Introductory *There* 4.39

Irregular verb 3.03

Item-writing slip 12.13, 12.21

/ɪ:/, /i/2.14-15, 2.17(i-ii)

/iə/2.14, 2.18, 2.19(iii)

Jones, Daniel 2.03, 2.16

Juncture 2.04, 2.27

Juxtapositional compounds 3.11, 3.13
/j/2.10

Kernel sentences 4.05

Kinaesthetic memory 7.05, 11.14

Kothari Commission 1.04

/k/2.10

Labels and notices as visual aid 13.06

Labio-dental, articulation 2.10

Language

—skills 1.06

—nature and working definition
2.01

—origins 2.01, 7.05

—as a system 2.02

—code 7.05

—learning Chap. VII

- Language games 8.18, 11.15(viii), 12.16(iii)
- Language laboratory 13.01, 13.13
- Language material, selection and grading 8.10-12
- Language through action 8.06
- Larynx 2.07
- Lesson outlines
 - functional grammar 9.11
 - formal grammar 9.13
 - prose text 10.09-10
 - rapid reader 10.18
 - poetry 10.23
 - composition 11.08-09
- Lesson planning 14.04
- Letters of alphabet 6.01-02, 6.04, 11.13
- Letter writing 11.07, 11.10, 13.03(ii)
- Lexical meaning 4.03, 5.03
- Lexical selection 5.03
- Lexical suffixes 3.06
- Lexical verb 4.15-16, 4.21
- Lexical word 5.08
- Library language 1.04
- Library reading period 14.16
- Linking punctuation 6.09
- Linking/r/2.12
- Lips 2.07
- Listening Chap. IX
 - analysis of skill 9.01-02
 - practice 9.04-05, 13.13
 - intensive and extensive 9.05
- Literature, role in language course 1.06, 8.20(v), 10.21
- Long vowels 2.15(iv), 2.17
- Look-and-say method 10.06(iii), 10.08, 13.06
- Lungs 2.07
- /l/2.10
- Macaulay, Lord 1.01
- Magnet, for displaying visual aids 13.07
- Manipulation, stage in writing 11.02, 11.12-13
- Marking scheme 12.10, 12.14(v)
- Matching test 12.06
- Matchstick figures 13.03(i)
- Meaning
 - and form 4.01, 7.01
 - of structural words 4.06
 - layers 5.01-02
 - kinds 5.04-06
 - of word 5.08, 8.01
 - structure 5.09
 - teaching 8.02
- Memorable speech 10.22
- Memory span 7.03
- Mid-position adverb 4.28, 4.31
- Mimicry, in teaching 8.05
- Mim-mem drills 8.16(i)
- Minimal pairs 2.05
- Mnemonics 11.15(v)
- Modal verbs 4.15-17, 4.19
- Models 8.05, 10.16(i), 13.07
- Model lesson 9.14
- Modification, structure 4.09
- Modifiers 4.09
- Monitor function 7.03
- Moral of poem 10.22
- Morpheme 3.01, 3.08, 4.35, 5.02, 6.04
- Morphological structure 2.02, Chap. III
- Mother tongue
 - as medium of instruction 1.04-05
 - use in teaching English 1.06, 9.11-12, 14.06
 - sounds in English 2.11
 - learning 7.02, 7.06-07, 8.01, 8.07(i)
 - in teaching word meaning 10.15
 - pull of 7.07-08, 12.15
- Motivation, for learning English 8.04, 8.08(vii), 8.20
- Movable modifiers 4.05, 4.27
- Multiple-choice test 12.06
- /m/2.10
- Narrow diphthongs 2.18
- Nasal cavity 2.07
- Nasal sounds 2.09, 2.10
- National Policy on Education (1968) 1.05
- NCERT 1.07

- Negative particle *not* 4.16(i)
 Negative transformation 4.16(i), 4.18-19
 Neologisms 13.12
 Neutral vowel 2.15(iii), 2.17(v)
 Nominal group 4.09, 4.11-14
 Nominals 4.14
 Non-basic sentences 4.05, 4.21
 Non-finite forms 4.15
 Non-finite verb phrase/clause 4.21
 Non-headed group 4.09
 Note-taking, skill 10.07, 11.07
 Noun
 —plural forms 3.03(i), 6.07(ix)
 —case form 3.03(ii)
 —classification 4.10
 —modification 4.12-13
 —equivalents 4.14
 —in apposition 4.26
 Nucleus, of intonation 2.34
 Nucleus shifting 4.36
 Numerals as modifiers 4.12-13
 /n/2.10
 Object, grammatical 4.04-05
 Object in front position 4.42
 Objective-based teaching 12.01, 14.01-04
 —testing 12.10-11
 Objectives of teaching English 1.06, 7.05, 12.13-14, 14.01-04
 Objective-type test 1.07(iii) 12.06
 Objectivity of test 12.04
 Official Languages Act, 1.02
 Official Language Commission 1.05
of-genitive 3.03(ii)
 Onomatopoeic words 4.01
 Open system words 4.06
 Open transition 2.27
 Open vowels 2.15
 Oral approach 7.05, 8.07-09
 Oral composition 11.06
 Oral drills 8.14-18, 9.09, 12.16, 13.11
 Oral reading 10.03
 Oral teaching 9.07, 9.11
 Oral tests 1.07(iii), 8.08(viii), 12.05
 Origins of language 2.01, 7.05
 Orthography 10.04, 10.06(ii)
 (Also see Spelling.)
 Over-generalisation/learning 12.15
 Overhead projector 13.13
Oxford English Dictionary (The) 1.06
 4.06
 /ɔ/,/ɔ:/2.14-15, 2.17(iv)
 /ou/,/ɔi/2.14, 2.18, 2.19(ii)
 Palatal, articulation 2.10
 Palate 2.07
 Palato-alveolar, articulation 2.10
 Paper-and-pencil test 12.05
 Paragraph 6.03-04, 11.09
 Parallel paragraph 11.09, 13.05
 Paradigms 3.09
 Participial phrase 4.21
 Passive vocabulary 10.13
 Passive voice 4.32
 Past tense of modals 4.17
 Pattern 4.01
 Pattern-practice 8.14-16, 13.03(i)
 Pen-friends, letters to 11.07, 11.10
 Penmanship 11.13
 Periodic tests 12.12
 Phoneme 2.05, 6.04
 Phonic transcription 2.06
 Phonetic alphabet 2.06
 Phonic method 10.06(ii)
 Phonic substance 4.01, 6.01
 Phonological structure 2.02. Chap. II
 Phrase structure 4.03, 4.09, 6.04
 Picture drills 8.17(i)
 Pictures 8.05, 10.16(iii), 13.02(ii)
 Play-acting 14.09
 Plosives 2.09-10
 Plural forms 3.03(i), 6.07 (ix)
 Poetry lessons 1.06, 10.21-23
 Polysemy 5.13
 Portmanteau words 3.14
 Possessive case 3.03(ii)
 Postal service in school 11.07
 Postfinite adverb 4.28
 Potential form 4.01
 Practice in language 8.14
 Predeterminers 4.12
 Predicator 4.18

- Prefinite adverb 4.28
 Prefix 3.01-02, 3.08
 Prepositional objects 4.14, 4.40
 —phrase 4.13, 4.22-24, 4.26, 4.30
 Primary auxiliaries 4.15-17
 Primary stress 2.29-30
 Principles of selection and grading
 8.11-12
 Print script 11.12
 Productive skills 7.05
 Productivity 8.12(iii)
 Pronominal system 3.03(vii)
 Pronouns 4.06
 Pronunciation
 —varieties and problem of selecting
 a model 2.03
 —components 2.04
 —problem of learning 8.09(i)
 —drills 9.09, 13.05
 Proper noun 4.10, 5.09
 Pull of mother tongue 7.07-08, 12.15
 Punctuation 6.01, 11.01
 Pupil Speaking Time (PST) 9.06
 Pure vowels 2.13-14
 /p/ 2.10, 2.11(i)

 Question-answer drills 8.16(vii), 12.16
 (iii), 12.17(ii), 13.09
 Question bank 1.07(iii), 12.12
 Question mark 6.10
 Questions (See Evaluation and Test)
 Question-wise analysis 12.13, 12.14(vi)
 Quotation marks 6.11

 Radhakrishnan Commission 1.04
 Radio 13.01, 13.13
 Random questioning 9.07
 Range 8.11(iii)
 Rapid readers 1.07, 10.18
 Reading Chap. X
 —importance 10.01
 —analysis of skill 10.02
 —silent and oral 10.03
 —stages 10.04
 —mechanics 10.05
 —methods of teaching 10.06
 —intensive and extensive 10.07
 —exercises 10.19
 —contests 14.16
 Real situations 8.05
 Received Pronunciation (RP) 2.03
 Receptive skills 7.05
 Recitation 14.13
 Recognition stage in reading 10.04
 Recursive patterning 7.02
 Reference area of blackboard 13.03
 Reference material; training in use
 10.20, 11.07
 Refresher course for teachers 14.07
 Regional languages 1.05
 Register 5.07
 Regression 10.05
 Regular verb 3.03
 Relative clause 4.13, 4.26
 Relatives 4.06
 Reliability of test 12.04
 Remedial lessons, examples 12.16-17
 Remedial teaching 12.15
 Rhythm 2.04, 2.33
 —teaching 9.10
 Rhythmic principle in language learn-
 ing 8.07(i)
 Rising tune 2.34-35
 Role playing 8.17(iv), 14.12
 Roll-up board 12.12, 13.03-04
 Roman alphabet 6.05
 Rounded vowels 2.15(iii)
 Rule-governed behaviour 7.02, 9.12
 Rule in language 7.02, 7.06, 8.15,
 8.22, 9.11-12, 11.15(vi), 13.03(iii)
 /r/ 2.10, 2.12, 2.17(v), 2.19(iii)

 Sahitya Academy of India 1.03
 Scheme of work 8.12, 12.12, 14.01-04
 School calendar 14.08
 School course in English 1.06-07
 School dramatic society 14.09
 School magazine 14.14
 Schwa 2.17(v)
 Scoring key 12.10, 12.14(iv)
 Script, kinds and selection 11.12
 Secondary stress 2.29-30
 Second language learning 7.06-07,
 8.14

- Selectional restrictions 5.03 (footnote)
- Selection and grading 1.06, 8.10-12, 14.01
- Self-defining context 8.05
- Semantic
 - structure 2.02, 5.03, 5.09 Chap. V
 - components 5.08
 - network 5.09
 - set 5.09-10
- Semicolon 6.09
- Semi-vowels 2.11(vi)
- Sensory-motor organs 7.05
- Sentence
 - stress 2.28-32
 - structure 4.03-04
 - situations 4.04
 - connectors 4.06
 - as largest grammatical unit 4.35, 6.04, 8.13
 - in graphology 6.02
 - as unit in teaching 8.13
 - sequence drills 8.17(iii)
 - method in teaching reading 10.06 (iv)
- Separating punctuation 6.10
- Sequence of tenses 12.16
- Sequencing 8.12
- S-form of verbs 4.15
- Short-answer-type test 12.08
- Short vowels 2.15(iv)
- Sibilants 3.03(i)
- Silent /r/ 2.12
- Silent reading 10.03
- Simple free form 3.01
- Simple verb phrase 4.20
- Simplicity, principle of grading 8.12(i)
- Situational approach 8.01-05, 14.08
- Situations
 - kinds 8.05, 13.02, 13.03 (i)
 - and meaning 8.02
- Skills 7.04-05, 8.07
 - order of teaching 11.06
 - uniform development 14.01
- Skimming 10.07
- Slide projector 13.10, 13.13
- Soft palate 2.07
- Songs 10.22
- Sound contrasts 2.05
- Speaking Chap. IX
 - analysis of skill 9.03
 - importance 9.06
 - grading of exercises 9.08
- Specification of objectives 12.10-11, 12.13
- Speech
 - flow 2.04, 2.26
 - sounds 2.05, 2.08
 - organs 2.07
 - community 5.04
 - and writing 6.12
 - situations 6.12
 - centre in brain 7.05
- Spelling
 - irregularities and reform movement 6.05-06
 - rules 6.07, 11.14
 - causes of mistakes 11.14
 - teaching 11.14-15, 13.03(ii)
- Spelling games 11.15(viii)
- Spelling pronunciation 2.19(iii), 10.04, 10.06(ii)
- Spread vowels 2.15(iii)
- Staff council 14.06
- Standard dialect 5.07
- Standard vowels 2.16
- Stops
 - (in phonology) 2.09
 - (in graphology) 6.08
- Story method of teaching reading 10.06(v)
- Stress 2.04, 2.28
 - teaching 9.10
- Stressed syllable 2.17(ii)
- Stress mark 2.29
- Stress-timed rhythm 2.33, 10.22
- Strokes in handwriting 11.13, 13.03 (iii), 13.05
- Structural approach 4.21
- Structural devices 4.03
- Structural meaning 4.02-03
- Structural reader 1.07, 9.11, 10.09, 10.18, 14.01
- Structural syllabus 1.07, 8.10-12, 10.18

- Structural words 2.37, 4.03, 4.06
 Structure of modification 4.09
 Structures 2.02, 4.03, 4.34, 6.04
 Structuring
 —stage in reading 10.04
 —stage in writing 11.02
 —Subject, grammatical 4.05, 4.14, 4.36
 Subordinators 4.06
 Substance 4.01
 Substitution drills 8.16(ii)
 Substitution table 4.04, 13.05
 Subvocalisation 10.03
 Suffix 3.01, 3.03, 3.08
 Superordinate term 5.09-10
 Supplementary readers 1.07, 10.18
 Suppletion 3.03(vi), 3.04
 Supra-segmental phoneme 2.26
 Syllabic consonant 2.21
 Syllabic method of teaching reading 10.06(ii)
 Syllable 2.13, 2.21, 6.04
 Syllable stress 2.28
 Syllabuses in English 1.06-07, 14.01
 Symbolic conjunction 6.09
 Synonyms/Synonymy 5.12, 10.16(vii)
 Syntactical compound 3.11-12
 Syntactic structures Chap. IV, 1.07 2.02, 4.01
 Synthetic language 4.06
 Systems in language 2.02
 /s/, /ʃ/ 2.10, 2.11(ii-iii)
 Tables (and charts) 13.05
 Tag-questions, intonation 2.35
 Tape-recorder 9.05, 13.01, 13.02(iv), 13.13
 Teachability, principle of grading 8.12(ii)
 Teachers of English 1.07(iv), 8.02(ii), 14.07
 Teacher Speaking Time (TST) 9.06
 Teaching aids Chap. XIII, 8.05, 13.01
Teaching of Structural Words and Sentence Patterns (The) 13.05
 Teeth/Teeth ridge 2.07
 Television 13.01, 13.13
 Tense and time 12.16
 Tense forms 3.03(iii-v), 4.15
 Terminal examinations 14.05
 Terms (time-segments) 14.02-03
 Test and examination 12.01
 Testing points 12.05, 12.10
 Test-items, construction 12.10-11
 Test Chap. XII
 Textbooks in English 1.07(ii)
 Thought, unit 10.06(v)
 Three-language formula 1.05
 Time, budgeting 14.01
 to-infinitive 4.14-16
 Tone-group 2.34, 6.02, 6.04
 Tongue/Tip of tongue 2.07
 Tonic syllable 2.34
 Topic sentence 6.03, 11.09
 Topics for composition 11.07, 11.16
 Total situation in language use 6.12
 Transcription
 —of sounds 2.06, 2.13
 —exercise in writing 11.15(i)
 Transfer 7.07
 Transformational generative grammar (TG) 4.21
 Transformation drills 8.16(iv)
 Transition, of sound 2.27
 Transitive verb 4.15
 Translation
 —skill 1.06
 —equivalents 5.10, 8.13, 10.15-16
 Triphthongs 2.13, 2.25
 Trouble spots in spelling 11.15(iv)
 True-false test 12.06
 Tunes 2.35
Two-Minute Plays 14.09
 /t/, /tʃ/, /θ/ 2.10-11
 Uncountable noun 4.10
 Ungraded text 10.10
 Unit plan 14.02-04
 Units 14.01
 Unit test 12-14
 Usage in language 10.15
 Uvula 2.07
 /u/ 2.14-15
 /uə/ 2.14, 2.18, 2.19 (iii)

- Validity of tests 12.04
 Variety in teaching 8.20(v), 13.02(ii)
 Velar, articulation 2.10
 Velum 2.07
 Verb
 —forms 3.03(iii-v), 4.15
 —classification 4.15
 Verbal group 4.09, 4.18-21
 Verbal noun 4.21
 Verbal situations 8.05, 10.16(v)
 Verb patterns 4.08
 Verb phrase 4.18
 Very-short-answer-type test 12.08
 Visual aids 8.05, Chap. XIII
 Visual memory 7.05, 11.14
 Vocal cords 2.07
 Vocabulary
 —control 1.06-07, 8.10
 —of English language 1.06, 10.13
 —importance 10.12
 —kinds 10.13
 —teaching 10.16, 13.03(ii)
 —expansion 10.17
 —exercises 10.19
 Voiced/Voiceless sounds 2.07, 2.10
 Voicing 2.07
 Vowels 2.08, 2.13-20
 —glides 2.13, 2.18
 —table 2.14
 —diagram 2.16, 2.18
 —harmony 2.17 (iie), 2.19(iv)
 —contrasts (practice material) 2.20
 —sequences 2.25
 /v/ 2.10, 2.11(vi)
 Wall magazine 14.15
 Wall pictures 13.02(i), 13.09
 Weak forms of structural words 2.37
 Whole-word method of teaching reading 10.06(iii)
 Wh-questions
 —intonation 2.35
 —practice 8.16(vii)
 Wide diphthongs 2.18
 Word
 —stress 2.28-29, rules 2.31
 —definition and structure 3.01
 —meaning 4.02, 5.04-09, 8.01, 8.13
 —order 4.03-04, 4.36, 4.42
 —kinds 4.06
 —groups 4.09
 —in syntactic structure 4.35, 6.04
 —grammatical and lexical 5.08
 —learning 5.09, 8.02, 10.14-15
 —collocation 5.15
 —in graphology 6.02
 —picture 10.05, 10.06(iii), 11.14
 —series 10.16(ix)
 —analysis 10.16(xi), 11.15(vii)
 —families 10.17(i)
 —patterns 10.17(ii)
 Word-building games 10.17(iii)
 Working area of blackboard 13.03
 Writing Chap. XI
 —exercises 8.19, 11.16, 13.03(ii), 13.06
 —process 11.02
 —analysis of skill 11.03
 —mechanics 11.13
 —contests 14.14-15
 Written language 6.12, 11.01-02
 Written test 12.05
 /w/ 2.10, 2.11(vi)
 Yes-No questions
 —intonation 2.35
 —form 4.16
 —practice 8.16(vii)
 Zero allomorph 3.05
 /z/, /ʒ/ 2.10, 2.11(iv-v)



T.C. Baruah is a Professor at the Post-graduate Training College, Jorhat, Assam. Besides a Master's degree in English, he has a Diploma in Teaching English as a Foreign Language from the University of London. The TEFL course included practical teaching in Malta and London. The author has a long teaching experience in English and has been an examiner in English method for the universities in Assam and a Resource Person in English for various in-service courses. He is responsible for designing and conducting courses in English and also the Co-ordinator of the Centre for Continuing Education, Government B.T. College, Goalpara.

Prof. Baruah has translated into Assamese James Hilton's 'Lost Horizon' and has been writing on language and language teaching regularly.

Of allied interest

ISSUES: Linguistic and Pedagogic

—Q.Z. Alam

This is a collection of studies on the teaching of English in India. It contains a brief survey on the growth and development of English studies together with suggestions and recommendations of various committees and commissions. It dwells on the use of teaching aids in English classes in Indian context. The use of words in English newspapers published in India has been discussed under 'Lexical Feature of Newspaper English.' There are separate chapters on the English spelling problems of Indian learners, a linguametric study of common errors of the article and preposition.

It also analyses errors and suggests remedial measures. Besides, a comparative study of the address system and the use of the passive in English and Urdu has been made at length.

The conclusions made in the essays and the pedagogical implications will be of great help to the teachers and learners of English.

Dr Qaiser Zoha Alam is Reader in English, Ranchi College, Ranchi University, Ranchi.

STERLING PUBLISHERS PRIVATE LIMITED